

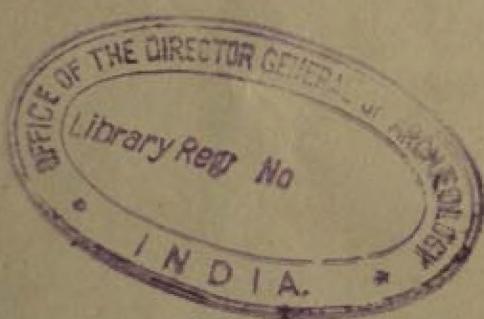
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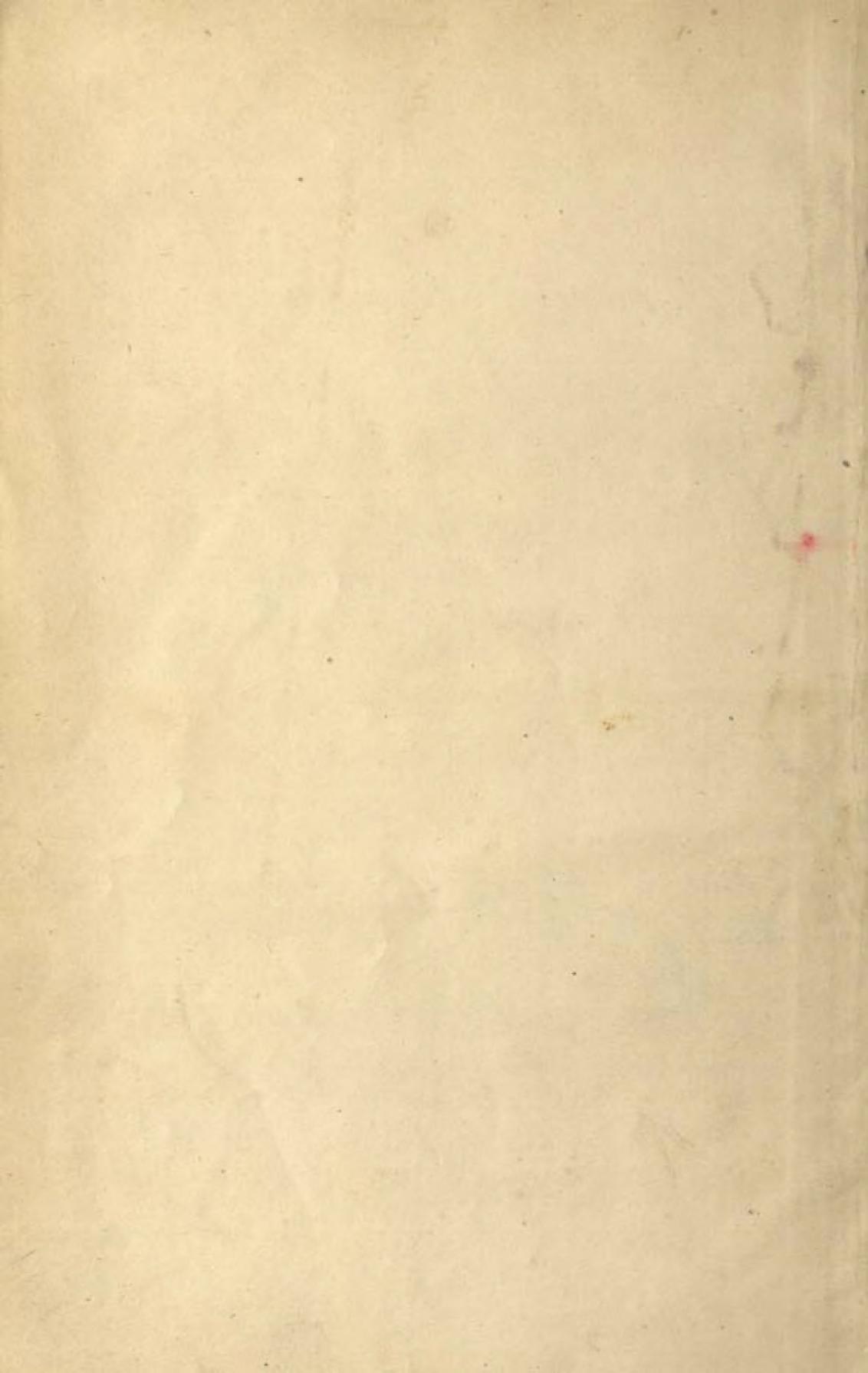
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# The Sacred Books of the Hindus

Translated by various Sanskrit Scholars

AND

Edited by Major B. D. Basu, I. M. S. (Retired)

Extra Volume

THE

*HOTEL*

## Aitareya Brahmanam of the Rigveda, Vol. 2

CONTAINING THE

EARLIEST SPECULATIONS OF THE BRAHMANS ON THE  
MEANING OF THE SACRIFICIAL PRAYERS,

AND ON

THE ORIGIN, PERFORMANCE AND SENSE OF THE

## RITES OF THE VEDIC RELIGION

EDITED, TRANSLATED AND EXPLAINED, WITH PREFACE,

INTRODUCTORY ESSAY, AND A MAP OF THE

SACRIFICIAL COMPOUND AT THE

SOMA SACRIFICE

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*Ait/Hau*

BY

MARTIN HAUG, Ph. D.,

Superintendent of Sanscrit Studies in the Poona College, &c., &c.

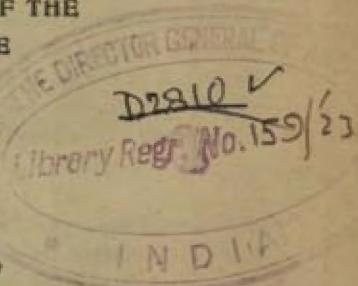
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## FOREWORD BY THE EDITOR.

Dr. Martin Haug's translation of the Aitareya Brāhmaṇa has been out of print for a long time, and so it has been reprinted as an extra volume in the series of the Sacred Books of the Hindus. To facilitate references to the original edition, paging of that edition has been given in Square brackets, thus [ ]. It has not been considered necessary to reprint the Sanskrit text, as better editions of that text are now available.

Extracts from Professor Max Müller's review of this work are reproduced below :—

The Aitareya-brāhmaṇa, containing the earliest speculations of the Brahmans on the meaning of their sacrificial prayers, and the purport of their ancient religious rites, is a work which could be properly edited nowhere but in India. It is only a small work of about two hundred pages, but it presupposes so thorough a familiarity with all the externals of the religion of the Brahmans, the various offices of their priests, the times and seasons of their sacred rites, the form of their innumerable sacrificial utensils, and the preparation of their offerings, that no amount of Sanskrit scholarship, such as can be gained in England, would have been sufficient to unravel the intricate speculations concerning the matters which form the bulk of the Aitareya-brāhmaṇa,.....

The ancient Indian ceremonial, however, is one of the most artificial and complicated forms of worship that can well be imagined ; and though its details are, no doubt, most minutely described in the Brāhmaṇas and the Sūtras, yet, without having seen the actual site on which the sacrifices are offered, the altars constructed for the occasion, the instruments employed by different priests—the tout-ensemble, in fact, of the sacred rites—the reader seems to deal with words, but with words only, and is unable to reproduce in his imagination the acts and facts which were intended to be conveyed by them.....

Dr. Haug succeeded, however, at last in procuring the assistance of a real Doctor of Divinity, who had not only performed the minor Vedic sacrifices, such as the full and new moon offerings, but had officiated at some of the great Soma sacrifices, now very rarely to be seen in any part of India. He was induced, we are sorry to say, by very mercenary considerations, to perform the principal ceremonies in a secluded part of Dr. Haug's premises. This lasted five days, and the same assistance was afterwards rendered by the same worthy and some of his brethren whenever Dr. Haug was in any doubt as to the proper meaning of the ceremonial treatises which give the outlines of the Vedic sacrifices. Dr. Haug was actually allowed to taste that sacred beverage, the Soma, which gives health, wealth, wisdom, inspiration, nay immortality, to those who receive it from the hands of a twice-born priest.....

After having gone through all these ordeals. Dr. Haug may well say that his explanations of sacrificial terms, as given in the notes, can be relied upon as certain ; that they proceed from what he himself witnessed, and what he was able to learn from men who had inherited the knowledge from the most ancient times.....

In the preface to his edition of the Aitareya-brāhmaṇa, Dr. Haug has thrown out some new ideas on the chronology of Vedic literature which deserve careful consideration. Beginning with the hymns of the Rig-veda, he admits, indeed, that there are in that collection ancient and modern hymns, but he doubts whether it will be possible to draw a sharp line between what has been called the Chhandas period, representing the free growth of sacred poetry, and the Mantra period, during which the ancient hymns were supposed to have been collected and new ones added, chiefly intended for sacrificial purposes. Dr. Haug maintains that some hymns of a decidedly sacrificial character should be ascribed to the earliest period of Vedic poetry. He takes, for instance, the hymns describing the horse-sacrifice, and he concludes from the fact that seven priests

only are mentioned in it by name, and that none of them belongs to the class of the Udgātars (singers) and Brahmins (superintendents), that this hymn was written before the establishment of these two classes of priests. As these priests are mentioned in other Vedic hymns, he concludes that the hymn describing the horse-sacrifice is of a very early date. Dr. Haug strengthens his case by a reference to the Zoroastrian ceremonial, in which, as he says, the chanters and superintendents are entirely unknown, whereas the other two classes, the Hotars (reciters) and Adhvaryus (assistants) are mentioned by the same names as Zaotar and Rathwiskare. The establishment of the two new classes of priests would, therefore, seem to have taken place in India after the Zoroastrians had separated from the Brahmins ; and Dr. Haug would ascribe the Vedic hymns in which no more than two classes of priests are mentioned to a period preceding, others in which the other two classes of priests are mentioned to a period succeeding, that ancient schism .....

According to Dr. Haug, the period during which the Vedic hymns were composed extends from 1400 to 2000 B. C. The oldest hymns, however, and the sacrificial formulas he would place between 2000 and 2400 B. C. This period, corresponding to what has been called the Chhandas and Mantra periods, would be succeeded by the Brāhmaṇa period, and Dr. Haug would place the bulk of the Brāhmaṇas, all written in prose, between 1400 and 1200 B. C. He does not attribute much weight to the distinction made by the Brahmins themselves between revealed and profane literature, and would place the Sūtras almost contemporaneous with the Brāhmaṇas. The only fixed point from which he starts in his chronological arrangement is the date implied by the position of the solstitial points mentioned in a little treatise, the Jyotiṣa, a date which has been accurately fixed by the Rev. R. Main at 1186 B. C.\* Dr. Haug fully admits that such an observation was an absolute necessity for the Brahmins in regulating their calendar .....

This argument of Dr. Haug's seems correct as far as the date of the establishment of the ceremonial is concerned, and it is curious that several scholars who have lately written on the origin of the Vedic calendar, and the possibility of its foreign origin, should not have perceived the intimate relation between that calendar and the whole ceremonial system of the Brahmins. Dr. Haug is, no doubt, perfectly right when he claims the invention of the Nakṣatras, or the Lunar Zodiae of the Brahmins, if we may so call it, for India ; he may be right also when he assigns the twelfth century as the earliest date for the origin of that simple astronomical system on which the calendar of the Vedic festivals is founded. He calls the theories of others, who have lately tried to claim the first discovery of the Nakṣatras for China, Babylon, or some other Asiatic country, absurd, and takes no notice of the sanguine expectations of certain scholars, who imagine they will soon have discovered the very means of the Indian Nakṣatras in Babylonian inscriptions. But does it follow that, because the ceremonial presupposes an observation of the solstitial points in about the twelfth century, therefore the theological works in which that ceremonial is explained, commented upon, and furnished with all kinds of mysterious meanings, were composed at that early date ? We see no stringency whatever in this argument of Dr. Haug's, and we think it will be necessary to look for other anchors by which to fix the drifting wrecks of Vedic literature.....

However interesting the Brāhmaṇas may be to students of Indian literature, they are of small interest to the general reader. The greater portion of them is simply twaddle, and what is worse, theological twaddle. No person who is not acquainted beforehand with the place which the Brāhmaṇas fill in the history of the Indian mind, could read more than ten pages without being disgusted. To the historian, however, and to the philosopher, they are of infinite importance—to the former as a real link between the ancient and modern literature of India ; to the latter as a most important phase in the growth of human mind, in its passage from health to disease.

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\* See preface to the fourth volume of my edition of the Rigveda.

## P R E F A C E.

---

The present work is the first edition, and first translation of one of the most important works of the Brâhmaña literature.....

The editing of the text and the translation of the numerous stories contained in the work was a comparatively easy task, and might have been carried out as well in Europe by any respectable Sanscrit scholar in possession of the necessary materials obtainable there. But the case stands different with the translation of the technical parts of the work and principally the numerous explanatory notes which are indispensable for an actual understanding of the book. Though Sâyaña's excellent Commentary, which I have used throughout, is a great help for making out the proper meaning of many an obscure word, or phrase, it is not sufficient for obtaining a complete insight into the real meaning of many terms and passages occurring in the work. Besides, a good many passages in the Commentary itself, though they may convey a correct meaning, are hardly intelligible to European Sanscrit scholars who have no access to oral sources of information. The difficulties mainly lie in the large number of technical terms of the sacrificial art, which occur in all Brâhmañas, and are, to those uninitiated into the mysteries of this certainly ancient craft, for the most part unintelligible. It is, therefore, not surprising that no Sanscrit scholar as yet ever attempted the translation of the whole of a Brâhmaña; for the attempt would, in many essential points, have proved a failure.

What might be expected in the explanation of sacrificial terms from scholars unaided by oral information, may be learnt from the three volumes hitherto published of the great Sanscrit Dictionary, compiled by Boëthlingk and Roth. The explanations of these terms there given (as well as those of many words of the Sâmhitâ) are nothing but guesses, having no other foundation than the individual opinion of a scholar who never made himself familiar with the sacrificial art, even as far as it would be possible in Europe, by a careful study of the commentaries on the Sûtras and Brâhmañas, and who appears to have thought his own conjectures to be superior to the opinions of the greatest divines of Hindustan, who were especially trained for the sacrificial profession from times immemorial. These defects of a work which is in other respects a

monument of gigantic toil and labour, and on account of its containing numerous references and quotations extremely useful to the small number of Sanscrit scholars who are able to make independent researches, have been already repeatedly pointed out by Professor Theodor Goldstücker, one of the most accurate Sanscrit scholars in Europe. Although his remarks excited the wrath principally of some savants at Berlin, who had tried to praise up the work as a masterpiece of perfection and ingenuity almost unparalleled in the history of lexicography, they are, nevertheless, though in some points too severe, not quite so undeserved and unjust, as the defenders of the Dictionary made them to appear. Goldstücker justly does not only find fault with its explanation of ritual terms, but with the meanings given to many words in the *samhitā*. Though I am far from defending even the greater majority of Sāyāna's explanations of the more difficult words and sentences of the *Samhitā*, it would have been at any rate advisable for the compilers of a Sanscrit Dictionary, which includes the Vedic words, to give Sāyāna's explanations along with their own. Even granted that all Sāyāna's explanations are only either guesses of his own, or of the great *Bhaṭṭāchāryas*\* before him, whose labours he principally used, they nevertheless deserve all attention as the opinions and observations of men who had a much deeper knowledge of the Sanscrit language in general, and the rites of the Vedic religion, than any European scholar has ever attained to. It is quite erroneous to presuppose, as the editors of the Dictionary appear to do, that Sāyāna himself made the majority of explanations in his *Commentary*. All Pandits who have any knowledge of the subject unanimously assert that he used a good many predecessors, and that comparatively few explanations are entirely his own. The so-called *Kāusika Bhāṣya* is said to be more ancient than that of Sāyāna, and also the *Rāvana Bhāṣya*. Both are said to be still extant, but I have not yet been able to obtain copies of them.

Seeing the great difficulties, nay impossibility, of attaining to anything like a real understanding of the sacrificial art from all the numerous books I had collected, I made the greatest efforts to obtain oral informa-

\* This is the name of those Hindu scholars who not only learn, as the *Bhaṭṭas* do, one of the *Vedas* completely by heart, but who study the meaning of each verse and word, so as to be able to give orally the explanation of any passage required. The number of this class of scholars who represent the Doctors of Hindu theology, is now very small. In this part of India, though there are many hundreds of parrotlike repeaters of the sacred texts, there is not a single one to be found. Some (three or four) are said to be at Benares. They are highly respected, and, as incarnations of Bṛhaspati—the Pandit of the Gods, at certain occasions regularly worshipped.

tion from some of those few Brâhmanas who are known by the name of Srotriyas, or Srautis, and who alone are the preservers of the sacrificial mysteries as they descended from the remotest times. The task was no easy one, and no European scholar in this country before me even succeeded in it. This is not to be wondered at; for the proper knowledge of the ritual is everywhere in India now rapidly dying out, and in many parts, chiefly in those under British rule, it has already died out. Besides, the communication of these mysteries to foreigners is regarded by old devout Brâhmanas (and they alone have the knowledge) as such a monstrous profanation of their sacred creed, and fraught with the most serious consequences to their position, that they can only, after long efforts, and under payment of very handsome sums, be prevailed upon to give information. Notwithstanding, at length I succeeded in procuring the assistance of a Srauti, who not only had performed the small sacrifices, such as the Darsapûrnâmaśa Iṣṭi, but who had even officiated as one of the Hotars, or Udgâtars, at several Soma sacrifices, which are now very rarely brought. In order to obtain a thorough understanding of the whole course of an Iṣṭi, and a Soma sacrifice, I induced him (about 18 months ago) to show me in some secluded place in my premises, the principal ceremonies. After the place had been properly arranged, and the necessary implements brought to the spot, the performance began. I noted carefully everything I saw during about five days, and always asked for explanation if I did not properly comprehend it. I was always referred to the Sûtras and the Prayogas or pocket books of the sacrificial priest, so that no deception could take place. All information was conveyed to me by means of the Marathi language, of which I had by that time already acquired a sufficient knowledge for carrying on any conversation. In this way I obtained some sort of rough knowledge of the principal ceremonies (for they were generally only partially, in order to save time, and rapidly performed), which I completed afterwards by oral instruction, derived from the same and some other sacrificial priests, and Agnihotris, who had the sacrificial operations performed on themselves and in their behalf. Thus I was enabled to understand the various Sûtras, and consequently the technicalities of the Brâhmaṇas. Therefore the explanations of sacrificial terms, as given in the notes, can be relied upon as certain; for they are neither guesses of my own, nor of any other Hindu or European scholar, but proceed from what I have myself witnessed, and been taught by the only men who have inherited the knowledge from the most ancient times. My notes are therefore, for the most part, independent of Sâyâṅga, for I had almost as good sources as he himself

had. He, however, does not appear to have troubled himself much with a minute study of the actual operations of the sacrificial priests, but derived all his knowledge almost entirely from the Sûtras only.

It had been easy for me to swell by accumulation of notes the work to double the size which it is now ; but I confined myself to give only what was necessary.....

MARTIN HAUG.

*Poona, 22nd November 1863.*

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## INTRODUCTION.

### I.

*On the Mantras, Brâhmanas, and Sûtras, and their mutual relationship.  
Probable origin and age of the Mantras, and Brâhmanas.*

The Veda, or Scripture of the Brâhmans, consists, according to the opinion of the most eminent divines of Hindustan, of two principal parts, *viz.*, *Mantra* and *Brâhmaṇam*. All that is regarded as revelation must be brought under these two heads. What of the revealed word is no *Mantra*, that is a *Brâhmaṇam*; and what is no *Brâhmaṇam*, must be a *Mantra*. This is the line of argument followed by the Brâhmanic theologians. But this does neither make clear what a *Mantra* is, nor what we have to understand by a *Brâhmaṇam*. Both terms are technical, and their full bearing, and characteristic difference from one another, is to be comprehended only from a careful study of those works which bear either of these titles. The Brâhmanical divines have, of course, not failed to give definitions of both, and shown what topics fall under the head of either. But, as *Sayâpa* (in his preface to his *Commentary on the Aitareya Brâhmaṇam*) justly remarks, all definitions of either term which were attempted, are unsatisfactory.

[2]. We have here nothing to do with the theological definitions of these two terms; we are only concerned with their meaning, from a literary point of view. And this we can state without reference to Brâhmanic authorities.

Each of the four *Vedas* (*Rik*, *Yajus*, *Sâman*, and *Atharvan*) has a *Mantra*, as well as a *Brâhmaṇa* portion. The difference between both may be briefly stated as follows: That part which contains the sacred prayers, the invocations of the different deities, the sacred verses for chanting at the sacrifices, the sacrificial formulas, blessings and curses, pronounced by priests is called *mantra*,<sup>1</sup> i.e., the produce of thinking. This word is of a very early date; for we find it in the *Zend-Avesta* in the form of *manthra* also. Its meaning there is that of a sacred prayer, or formula, to which a magical effect was ascribed, just as to the Vedic mantras. Zoroaster is called a *manthran*, i.e., a speaker of mantras, and one of the earliest names of the *Scriptures* of the *Parsis*, is *manthra ispenta*, i.e., the holy prayer (now corrupted to *mansar ispenta*).

<sup>1</sup> See more about it in *Goldstöcker*, "Pâṇini, his Place in Sanscrit Literature," page 68.

This fact clearly shows, that the term *mantra* in its proper meaning was already known at that early period of Aryan history when the ancestors of the Brāhmaṇas and those of the Parsis (the ancient Iranians) lived as brother tribes peacefully together. This time was anterior to the combats of [3] the Devas and Asuras, which are so frequently mentioned in the Brāhmaṇas, the former representing the Hindus, the latter the Iranians.\*

At this time the whole sacred knowledge was, no doubt, comprised by the term *mantra*. The Brāhmaṇam was unknown; and there is actually nowhere in the whole Zend-Avesta a word to be found which conveys the same or a similar meaning which has been attached to the word "Brāhmaṇam" in the Indian Literature.

The Brāhmaṇam always presupposes the Mantra; for without the latter it would have no meaning, nay, its very existence would be impossible. By "Brāhmaṇam" we have always to understand that part of the Veda (Brāhmaṇical revelation) which contains speculations on the meaning of the mantras, gives precepts for their application, relates stories of their origin in connection with that of sacrificial rites, and explains the secret meaning of the latter. It is, to say it in short, a kind of primitive theology and philosophy of the Brāhmaṇas. The objects for these theological, philosophical, grammatical, etymological, and metrical speculations were the Mantras, and the sacrifices, principally the great ones, for the performance of which the Brāhmaṇas were actually trained, a custom which has obtained almost up to the present day in some parts of India (such as Mahārāṣṭra).

[4] Etymologically the word is derived from *brahmāṇ*\* which properly

\* See my Essays on the Sacred Language, Writings, and Religion of the Parsis, pp. 225-29.

\* *Brahmāṇ* is derived from *Brahma*. This is an abstract noun, in the neuter gender, of a root *bṛih* (original from *bahr*), to which the two meanings "to raise," and "to grow" are given by the Indian grammarians. The latter thought both meanings so irreconcileable that they substituted two roots *bṛih*. But there is certainly no necessity for that. What grows, becomes bigger, and higher and thus "rising in height," is a necessary consequence of growth. It is, however, very doubtful whether the root *bṛih* without a preposition (such as *ud*) can convey the meaning "to raise." The meaning "to grow" is at any rate the original one. Thus derived *brahma* means originally "growth." That this was the original sense of the word, can be proved from other reasons also. *Brahma* is the same word in every respect, as the *bareśma* of the Zend-Avesta, the 'h' of Sanscrit, being changed according to the phonetical laws of the Zend grammar, into a sibilant. This means a bunch of twigs tied together by a reed which is used up to the present day by the Parsi priests when performing the *Homa* ceremony. The Brāhmaṇas use at all their sacrifices a bunch of *kuśa* grass which is also tied together. They call it *Veda* (see *Aśv*, *śr.* 8, 1, 11 *vedam patnyōśi praddya*

signifies the Brahma priest who must [5] know all Vedas, and understand the whole course and meaning of the sacrifice. He is supposed to be a perfect master of divinity, and has in this capacity to direct and superintend the sacrificial ceremonies. The most eminent of this class of priests laid down rules for the proper performance of sacrificial rites, explained them, and defended their own opinions, on such topics against those of their antagonists; moreover, they delighted in speculations on matters of a more universal character, on this life, and that life, on the best means of securing wealth, progeny, fame, heaven, &c., on mind, soul, salvation, the Supreme Being; the dictum of such a Brahma priest who passed as a great authority, was called a *Brahmanam*.

*nichayet*, i.e., after having handed over to the wife of the sacrificer that bunch of *kusa* grass which is called *Veda*, he should make her repeat this mantra, &c.). *Veda* is a synonymous word for *brahma*; for the latter term is often explained by *veda* (so does Kalyana in his notes on Patañjali's explanation of Pāṇini's Sūtra 6, 2, 80, in the *Mahābhāṣya*), and thus identified with the designation of the whole body of sacred knowledge of the Brahmins. In the *Nighaṇṭuvas*, the ancient collection of Vedic words, *brahma* occurs twice, once as a name for "food" (2, 7), and another time as that for "wealth." Both these meanings, principally the former, can easily be connected with that of "growth." They appear to be founded on passages of the *Brahmanas*, where it is said that the *Brahma* is food. In the *Saṃhitā*, however, these meanings are never to be met with; but from this circumstance it certainly does not follow that they never existed. The meaning attached to the word in the *Saṃhitā* appears to be that of "sacred hymn chant." Sāyana explains it often by *stotra*, i.e. the performance of the *Sāma* chapters (see his commentary on *Rigveda*, 7, 22, 9) or by *stotṛdīśi harīḍyicī* (7, 28, 1), i.e. chants and offerings. This meaning is, however, not the original one, and does even in the *Saṃhitā* hardly express its proper sense. It cannot be an equivalent either for *mantra* or *śāman* or *stotram*, or *havis*, and if it appear to be used in one of these senses, it means their common source; for the hymn, repeated by the *Hotar*, as well as the chant of the *Sāma* singers and the oblations given to the fire by the *Adhvaryu*, are all equally made sacred by means of their participation in the *brahma*. Such expressions as, "to make the *brahma*," "to stir up the *brahma*," (*brahma jīvati*) throw some light on its nature. They show (as one may clearly see from such passages as *Taittiriya Brahmanam* 1, 1) that it was regarded as a latent power, like electricity, which was to be stirred up at the time of the performance of a ceremony. The apparatus were the sacred vessels, or the hymns, or chants. So, at a certain ceremony at the morning libation of the *Soma* feast, the *Adhvaryu* and *Prāṇapasthitāś* put the two *Grahas* (*Soma* cups), called *Śakra* and *Manthi* (see Ait. Br. 3, 1) together, and address them in the following way, "Put, ye two (*Grahas*)! together the *Brahma*; may ye stir it up for me," &c., (*Taittir. Br. 1, 1*). This evidently means, that these two *Grahas* are put together for the purpose of eliciting the *Brahma*-power, and all the other powers, dependent upon it, such as the *Kṛattram*, &c. The presence of the *brahma* at every sacrifice is necessary; for it is the invisible link connecting the ceremony, performed with the fruits wished for, such as sovereignty, leadership, cattle, food, &c.

It is, as we have seen, symbolically represented by a bunch of *kusa* grass, which is always wandering from one person to another, as long as the sacrifice lasts. It expresses

[6] Strictly speaking, only the rule regarding the performance of a particular rite,<sup>4</sup> or the authoritative opinion on a certain point of speculative theology went by this name, and we have accordingly in the works called Brāhmaṇas, nothing more or less than collections of the dicta of those Brahma priests on the topics mentioned. Afterwards the term Brāhmaṇam, which originally signified only a single dictum, was applied to the whole collection.

In a still more comprehensive sense we have to understand by "Brāhmaṇa," a whole kind of literature, including the so-called Aranyakas and Upaniṣads.

Each Veda has a Brāhmaṇam, or collection of the dicta of Brahma priests, of its own. But they also show in style, expression, line of argument, and object and tendency of their speculations, such a close affinity, and even identity, that the common origin of all Brāhmaṇas is indisputable. They owe mainly their origin to those Brahmans who constituted themselves into regular sacrificial congregations, in order to perform the so-called *Sattras* or sacrificial sessions, some of which could last for many years. The legendary history of India knows of such sessions which are said to have lasted for one hundred, and even one thousand years.<sup>5</sup> Though these reports [7] are extravagant, they undoubtedly show that there was a time in Hindustan when large bodies of Brahmans spent almost their whole lives in sacrificing. This time is to be sought for at a very early period of Indian history; for the Brāhmaṇas with their frequent allusions and references to the *Sattras* of the Rishis on the banks of the Sarasvati, and those held by the half-mythical *Āngirasas*, and by the *Adityas* (a class of gods), or even by the cows, trees, snakes, &c., presuppose their existence from times immemorial. Likewise we find in the *Mahābhārata* frequent mention made of these sacrificial sessions which constitute one of the characteristic features of the earliest Brahmanic settlements in the northwest of Hindustan. It is chiefly at these *Sattras* that we have to look for the development and refinement of the sacrificial art, and the establishment of certain rules regarding the performance of sacrificial ceremonies.

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the productive power in nature, which manifests itself in the growth of plants, and all other creatures. The sacrificer wishes by means of the mystical process of the sacrifice to get hold of it; for only then he is sure of obtaining anything he might wish for.

4 So are, for instance, the rules given for the repetition of the *Dārshanaṇam* (4, 10) quoted as a "Brāhmaṇam" (in 6, 25). See also 8, 2.

5 See *Mahābhārata* 3, 105, 18, where a *Satra*, *Isīdakṛita* by name, is mentioned as lasting for one thousand years.

When the Brāhmaṇas were brought into that form, in which we possess them now, not only the whole *kalpa* (i.e. the way of performing the sacrificial ceremonies) was settled, save some minor points, but even the symbolical and mystical meaning of the majority of rites. It took, no doubt, many centuries before the almost endless number of rites and ceremonies, and their bewildering complications could form themselves into such a regular system of sacrificial rules, as we find already exhibited in the Brāhmaṇas. For the Sūtras which belong to each class of Brāhmaṇas generally contain nothing novel, [8] no innovation in the sacrificial art; they supply only the *external* form to a system which is already complete in the Brāhmaṇas, and serve as text-books to the sacrificial priests. And even in their arrangement they follow often their Brāhmaṇas to which they belong. So for instance the fourth, fifth, and sixth Adhyayas of the Aśvalāyana Sūtras, which treat of the Agniṣṭoma, Soma sacrifice, and its modifications, Uktiya, Śoṣaṇi, and Atirātra, closely correspond to the three first books, and the two first chapters of the fourth, of the Aitareya Brāhmaṇam; and the seventh and eighth Adhyāya of those Sūtras treat exactly of the same subjects, as the three last chapters of the fourth book, and the fifth and sixth books of our Brāhmaṇam, *viz.*, on the various parts of the Sattras, or sacrificial sessions, and the numerous recitations required for their performance. In many passages, the Aitareya Brāhmaṇam and the Aśvalāyana Sūtras even literally agree. The latter could, from their very nature as a "string of rules" for the guidance of the sacrificial priests, dispense with almost all the numerous speculations of the meaning and effect of certain verses and rites, and all points of controversy in which some of the Brāhmaṇas abound; but as regards the actual performance of rites, what mantras were required at certain occasions, and in what way they were to be repeated, the Sūtras must give much more detail and be far more complete than the Brāhmaṇas. From this nature of both classes of works, and the relation in which they stand to one [9] another, it would not be difficult to show, that both might have originated at the same time. Pāṇini distinguishes between old and new Brāhmaṇas as well as between old and new Kalpa works (Sūtras). The strict distinction between a Brāhmaṇa and Sūtra period is, on a closer inquiry, hardly tenable. The Brāhmaṇas were only more complete collections of the same traditional stock which was in existence on the sacrificial art and its meaning than the Sūtras, which were compiled for practical purposes only.

We may safely conclude from the complicated nature and the multitude of the Brahminical sacrifices which were already developed

and almost complete at the time of the composition of the Vedic hymns, not only at that of the Brāhmaṇas, that the compilation of sacrificial manuals containing all the rules for the actual performance of the duties of a certain class of priests (such as the Hotris or repeaters of the Rik verses, the Udgātris, the chanters of the Rik verses, and the Adhvaryus, the manual labourers and sacred cooks), was quite necessary at a very early time, certainly not posterior to the collection of the Mantras and the dicta of the Brahma priests into separate works.

The Sūtras contain many special rules which will be in vain sought for in the Brāhmaṇas, but which are there simply presupposed. So we do not find, for instance, the description of the Darśapurṇama iṣṭhi (the New and Full Moon sacrifice), or that of the Chāturmāsyā-iṣṭi, in the Aitareya Brāhmaṇam, though their names are occasionally mentioned, but [10] we find them in the Aśvalāyana Sūtras. The recital of the Sāmidhent verses (required when kindling the fire at the commencement of any sacrificial rite) is briefly mentioned in the Brāhmaṇas, but minutely described in the Sūtras (1, 2). That they were left out in the Brāhmaṇam cannot be accounted for by assuming that their exposition was alien to the purpose of its author, or that they were unknown to him, but only by believing, that they were regarded as too trivial matters, too commonly known to deserve any special notice on his part. Certain modifications in repeating mantras (required at the great Soma sacrifices), such as the *Ditrohaṇam*, the *Nyāñkha*, the peculiar construction and repetition of the *Śaṭasti* and *Vālkilya* Sastras, &c., are in the Brāhmaṇam almost as minutely and accurately described, as we find them in the Sūtras (compare, for instance, Ait. Br. 4, 19 with Aśv. Sr. S. 8, 2). This clearly shows that the authors of the Brāhmaṇas knew as well all the details of the sacrificial art as the compilers of the Sūtras. The circumstance that many such things, as the recital of the Sāmidhent verses, &c., were left out in the Brāhmaṇam, though they are neither very simple to comprehend, nor were they unknown, entitles us to assume that they were taught in separate treatises, which could be nothing else than works like the present Sūtras.

The Sūtras which we possess at present are, no doubt, posterior to the Brāhmaṇas to which they belong; but there is every reason to believe that there were Sūtras more ancient, and simple in their [11] style, which served the authors of the present ones as sources of information, and these works may have been co-eval with the majority of our Brāhmaṇas. Although we cannot discover any material difference between the Brāhmaṇas and the Sūtras so as to regard the latter as developing and

systematizing the ideas contained in the former, as is the case with the Vedānta philosophy in reference to the Upaniṣads, yet there exists one between the Brāhmaṇas, and the Mantras and hymns. This difference is, however, not very great, and can be accounted for partially from other causes than that of age. Already the hymns presuppose a settled ritual, and contain many speculative ideas similar to those of the Brāhmaṇas.

Some scholars hold that the occurrence of sacrificial terms, or of philosophical and mystical ideas, are suggestive of the late date of the hymn in which they are found. But these circumstances do by no means afford any sure test as to the relative age of the Vedic hymns. One has even drawn a strict line of distinction between a Mantra and Chhandas period, assigning to the former all the sacrificial hymns, to the latter those expressive of religious and devotional feelings in general, without any reference to sacrificial rites. But I have grave doubts whether this distinction will prove tenable on further inquiries, chiefly if this question as to the age of a certain hymn is made entirely to depend upon what period (the Mantra or Chhandas period) it might belong to. There are sacrificial hymns which, to judge from their style and their general ideas, must [12] be as ancient as any which have been assigned to the Chhandas period.

I may instance here the hymn required at the horse-sacrifice (Rigveda, 1, 162) and the Nābhānediṣṭha Sūkta (10, 61; on its origin see Ait. Br. 5, 14). The former is assigned by Max Müller<sup>6</sup> to the Mantra period (between 1000-800) on no other ground but because of its containing technical terms of the sacrificial art. But this reason is certainly not sufficient to make it late. On the contrary, its rather unpolished style, its poor imagery, its beginning with the invocation of the most ancient triad of Indian gods, Mitra, Varuṇa, and Aryaman, the very names of which deities are even to be met with in kindred nations, such as the Iranians and Greeks, the mentioning of several sacrificial priests by obsolete and uncommon names,—all these circumstances combined tend to show, that it is rather one of the earliest than one of the latest productions of Vedic poetry. We find in it the sacrificial art, if compared with its description in the Brāhmaṇas, in its infancy, yet containing all the germs of the latter system. Because of almost all incidents attendant upon a sacrifice being mentioned in this hymn, it affords us the best means for investigating into the extent

and development of the sacrificial art at the time of its composition. Let us point out some of the most remarkable facts which may be elicited from it.

[13] In the fifth verse the names of the performing priests are mentioned. They are only six in number, *viz.* *Hotar*, *Adhvaryu*, *Avayāj*, *Agnimindha*, *Grāvagrābha*, and *Śamstar*. Four of these names are quite uncommon or obsolete. *Avayāj* is the *Pratiprasthātar*, *Agnimindha* (the fire-kindler), the *Agnīdhra*, *Grāvagrābha* the *Grāvastut*, and *Śamstar* the *Maitrīvarṇa* of the *Brahmaṇas*. The small number of priests at the horse-sacrifice (*āśvamedha*), which was at later times, as we may learn from descriptions given of it in the epic poems, the greatest, most complicated and costly which the *Brahmans* used to perform, must surprise, principally if we consider, that the *Agniṣṭoma*, which was the most simple *Soma* sacrifice, required for its performance already at the time of the *Brahmaṇas*, and even anterior to it, sixteen officiating priests.

There can be no doubt that in the most ancient times a comparatively small number of priests was sufficient for the performance of a simple animal or *Soma* sacrifice. The two most ancient offices were those of the *Hotar* and *Adhvaryu*; they were known already when the ancient *Iranians* separated from the ancestors of the *Hindus*; for we easily recognise them by the names *Zota* and *Rathwi* (now corrupted to *Raspi*) in the *Zend-Avesta*.

The *Pratiprasthātar* appears to have been an assistant of the *Adhvaryu* from a very remote time; for we find the two *Āśvins* called the two *Adhvaryus* (*Ait. Br. I, 18*), by which expression we can only understand the *Adhvaryu* and [14] his constant assistant the *Pratiprasthātar*. That there was a plurality of *Adhvaryus* already at the time of the *Risis*, we may learn from several passages of the *Saṁhitā* of the *Rigveda* (2, 37, 2; 8, 2, 4).

The fourth priest here mentioned is the *Agnīdhra*; for by the term *Agnimindha* we can only understand him. His office appears to be very old and he is once mentioned by his very name *Agnīdhra* in a *Vedic* song (2, 36, 4). Besides, we meet with the well-known formula which he has, as the protector of the sacrifice, to repeat as often as the *Adhvaryu* commences a set of oblations accompanied by the *Anuvākyā* and *Yajña* mantras of the *Hotar*. This is *astu śrauṣat* (1, 139, 1), which he has to repeat when the *Adhvaryu* calls upon him to do so, by the formula *ō śrāvaya*.<sup>7</sup> Before he repeats it, he takes a wooden sword, called

<sup>7</sup> This formula is repeated just before the commencement of the so-called *Prayājas*. *Āśval. Sr. S. 1, 4*, gives the following rules; *Adhvaryur śrāvayati pratyāśrāvayat*

*sphya*\* into his hand, and ties round it twelve stalks of kuṣa grass, called *idhmasannahanāni* (what is tied round the wood), making three knots (*trisandhana*). He must hold it up as long as the principal offerings last, from [15] the time of the beginning of the *Prayājas* till the *Sviṣṭakrit* is over. The purpose of this act as explained by the *Srotiyas* (sacrificial priests) of the present day is to keep the *Rakṣasas* and evil spirits away from the sacrifice. Now the whole ceremony, along with the formulas used, resembles so closely what is recorded in the Zend-Avesta of the angel *Śraosha* (now called *Serosh*), that we can fairly conclude that the office, or at any rate, the duties, of the *Agnidhra* priests were already known to the Aryas before the Iranians separated from the Indians. *Serosh*, as may be seen from the *Serosh Yasht* (*Yaśna* 57), holds in his hand a sword (*śnaithis*) in order to fight against the *Devas*, and to keep them away from the creation of *Ormazd*. He first spread the sacred grass or twigs; he first repeated (*śrairāvayat*) the sacred prayers. His very name of *Śraosha* reminds of the call *śrauṣṭa*. One of the duties of the *Agnidhra*, or *Agnit*, was to kindle the fire. Such an office is known also to the *Parsi* ritual. It is that of the *Atarevakṣo*, i. e. who feeds the fire, a name often applied to the *Rathwi*, in which we have recognised the *Adhvaryu*.

The fifth priest is the *Grāvagrābha*, a name no further mentioned in other Vedic books. *Sāyaṇa* identifies him with the *Grāvastut*\* of the ceremonial of the *Brāhmaṇas*. The office of the latter is to repeat the *Pāvamāṇya* verses when the *Soma* juice is being prepared. But the name *Grāvagrābha* [16] implies more, for it means, one who holds, or seizes the *Grāvāṇas*† (Soma squeezing stones). This is done by the *Adhvaryu* himself. In ancient times the *Soma* juice was very likely extracted by that priest who had to repeat the mantras for the purification of the *Soma* juice, that is, by the *Grāvastut*. Such a priest who was engaged in the preparation of the *Soma* (*Homa*) juice is also known in the Zend-Avesta.

*Āgnidhraḥ*, i. e. the *Adhvaryu* calls, *ś idvaya*, to which the *Agnidhra* responds by *astu śrauṣṭa*. Both formulas are mentioned or alluded to in two *Sūtras* of *Pāṇini* (8, 2, 91-92), who teaches that the first vowel in *śrauṣṭa*, and the first and second in *ś idvaya* are to be pronounced in the *pluta* way, i. e. with three moras. Regarding *śrauṣṭa* *Aśval* gives the same rule (*astu śrauṣṭa iti aukarām plāvayān*); but the pronunciation of *ś idvaya* he does not particularly mention.

\* Other interpretations have been given of this word by European scholars. But being myself in possession of a *sphya*, and having seen its use at the sacrifice, I can prove beyond any doubt, that it is a wooden sword.

\* On his office, see 6, 1-2, pp. 279-80.

† See the note on the preparation of the *Soma* 7, 32 pp. 488-90.

His name there is *havanān*,<sup>11</sup> i.e. one who makes or prepares the *havana=savana* "libation."

The sixth priest mentioned in the Aśvamedha hymn is the *Śamstar*, i.e. the repeater of *Sastras*. This is no doubt the *Maitrāvaraṇa* of the later ritual, who is several times mentioned by the name of *Praśāstar* in other passages of the *Saṁhitā* (1, 94, 6) and in the *Brāhmaṇas*. *Sāyaṇa* takes the same view.

Besides the names of the officiating priests, we have to examine some of the technical terms of the sacrificial art. In the 15th verse we find [17] the expressions, *iṣṭam*, *vitam*, *abhiġārtam*, *vāṣṭkritam*, which all refer to the repetition of the *Yājyā* mantra by the *Hotar* when the *Adhvaryu* is ready to throw the offering into the fire. *Iṣṭam* is the technical term for pronouncing the *Yājyā* mantra itself; *abhiġārtam*, which is the same as *āġārtam*, signifies the formula *ye yajāmahe* (generally called *āgur*) which always precedes the *Yājyā* verse; *vāṣṭkritam* is the pronunciation of the formula *vāuṣṭ* at the end of the *Yājyā* verse; *vitam* refers to the formula *Agne vihi*, which follows the *vāṣṭkṛta*, and is itself followed by another *vāṣṭkāra* (the so-called *Anuvaṣṭkāra*).

Let us now sum up the evidence furnished by this sacrificial hymn as bearing upon the history of the sacrificial art in its relationship to the mass of other Vedic songs on the one, and to the *Brāhmaṇas* on the other, side.

In examining the names of the officiating priests, we can here discover only two classes instead of the four, known to other Vedic hymns, and principally to the *Brāhmaṇas*. We have only *Adhvaryus* and *Hotris*, but no *Brahma* priests, and no *Udgātris* (chanters). Without the two latter classes no solemn sacrifice at which *Soma* was used could be performed even at a time far anterior to the *Brāhmaṇas*. There is no doubt, the introduction of each of these two classes marks a new epoch in the history of the sacrificial art, just as the separation of the offices of *Adh-*

<sup>11</sup> See *Viśparad* 3, 1. The term *havana* occurs in the *Gāthas* for *Homa* (*Yaśa*, 10). That it means the same as the Vedic *savana* with which it is identical follows unmistakably from the context. A *fratarem havanem* and an *uparem havanem*, that is, a first and second libation, are even distinguished (*Yaśa* 10, 2 ed. Westergaard). The *fratarem havanem* is the *prātah savanam*, i.e. morning libation of the ritual books; the *uparem*, i.e. latter, following, corresponds to the *mādhyandina savanam*. The *Parsi* priests prepare up to the present day actually the *Homa* juice twice when performing the *Homa* ceremony. The first preparation takes place before the *Zota* (the *Hotar* of the *Brāhmaṇas*) appears; the second commences at the beginning of the proper ceremony, and is finished along with it. The *Zota* drinks the *Homa* which was prepared first by the *Raspi* (*Adhvaryu*); that one prepared during the ceremony is thrown into a well as a kind of offering.

varyu and Hotar in the ante-Vedic times, indicates the first step in the development of the art of sacrificing. At that early time when the [18] Iranians left their Indian brethren on account of a bitter religious contest, which is known in the Brāhmaṇas as the struggle between the Devas and Asuras, already the offices of an Adhvaryu and Hotar were distinct, as we may learn from the Zend-Avesta, which exhibits the religion of the Asuras (Ahura religion, its professors calling themselves *ahurotkeshō=asura-dikṣā*, i.e. initiated into the Asura rites).

But the offices of Udgātris and that of the Brahma priests were not known to the Aryas at that time; they were introduced subsequently, after the separation. In many Vedic hymns we find, however, the duties principally of the former class (the chanters) mentioned. They are often juxtaposed with those of the Hotars. The term for the performance of the Hotri-priests is *sākṣ*, to praise, recite; that for that of the Udgātris *stu* or *gāi* to sing (see, for instance, Rigveda Samh (8, 1, 1; 6, 62, 5; 6, 69, 2-3); besides the technical names *uktha*=*Śastra* and *Stoma*, *śdma*, are frequently to be met with (see 8, 1, 15; 3, 3, 6; 6, 3; 16, 9; 14, 11; 6, 24, 7, &c.). Now the absence of all such terms, indicatory of the functions of the Udgātris (chanters) in the Aśvamedha hymn is certainly remarkable. Their not occurring might, perhaps, be accounted for by the supposition that the chanters were not required at the horse sacrifice. It is true, several smaller sacrifices, such as the Darsapūrṇamāsa, the Chāturmāsyā Iṣṭis and the animal sacrifice (if performed apart without forming part of a Soma sacrifice) are performed without any chanting; [19] but for Soma sacrifices of whatever description, the chanters are as indispensable as the Hotars. That the Aśvamedha was connected with a Soma sacrifice\*\* already at the time of the composition of the hymn in question, undoubtedly follows from the office of *Grācagrābha* being mentioned in it; for this priest is only required for the extracting of the Soma juice, and has nothing whatever to do with any other sacrificial rite. The mentioning of the *Śamstar* (*Maitrāvruṇa*) is another indication that the Aśvamedha already at that early time was accompanied by a Soma sacrifice. For one of the principal duties of the *Maitrāvaruṇa*, who may be called the first assistant of the Hotar, is to repeat *Śastras*, which are only required at Soma sacrifices as the necessary accompaniments of all chants.

Besides the Udgātris, we miss the class of the Brahma priests, viz. Brahma, Brāhmaṇachārist, and Subrahmanyā, whose services are required

\*\* According to Asval. Sr. Sūtras (10, 8) there are three Soma days (*suyagni*) required for the horse sacrifice.

at all great sacrifices. The Brahmā cannot, even at small sacrifices, such as the Darśapūrṇamāsa Iṣṭi, be dispensed with. The Brāhmaṇa-chaḥsi and Subrahmāṇya are at Soma sacrifices as indispensable as the Maitrāvarṇa; the first has to repeat also Śastras for the chants, the latter to invite every day Indra to the Soma feast (see the note to 6, 3, pp. 382-84).

The introduction of the Brahmā priest marks no doubt a new era in the history of the sacrificial art; [20] for to judge from the nature of his duties as superintendent of the sacrificial ceremonies, he was only necessary at a time when the sacrifice had become already very complicated, and was liable to many mistakes. The origin of the office dates earlier than the Brāhmaṇas. Unmistakeable traces of it are to be found already in the Sāṁhitā of the R̥igveda. In one passage 1, 10, 1, the Brahmā priests (*brahmāṇas*) are juxtaposed with the Hotris (*arkinah*) and Udgātis (*gāyatrinah*). They are there said to "raise Indra just as (one raises) a reed." Similarly we find together *gāyata*, chant, *sāṁsata*, praise, and *brahma kriṇuta* make the Brahma (8, 32, 17). In 10, 91, 10 the Brahmā is mentioned along with other priests also, such as the Potar, Neṣṭar, &c. The little work done by the Brahmā priests, or rather their idleness, is mentioned, 8, 92, 30, "do not be as lazy as a Brahmā priest" (*mo zu trahmeva tandrayur bhuvaḥ*). That the Brahmā priests were thus reproached may clearly be seen from Ait. Brāhm. 5, 34. The Brahmā priest is the speaker or expounder of religious matters (10, 71, 11; 117, 8), in which capacity they became the authors of the Brāhmaṇas. That the Brahmā was expected to know all secret things, may be inferred from several passages (10, 85, 3; 16; 35; 36). Bṛihaspati, the teacher of the gods, is also called *brahma* (10, 143, 3), and Agni is honoured with the same name (7, 7, 5), as well as his pious worshippers of old, the so-called *Angirasah* (7, 42, 1). Sometimes the name signifies the Brahma as distinguished from the Kṣattriyas *brahmaṇi rājani rāj* (1, 108, 7). [21] It is certainly remarkable, that none of the Brahmā priests is to be found among the priests enumerated in the Asvamedha hymn, and we may safely conclude, that their offices were not known at that time. The word *brahma* (neuter) itself occurs in it (in the seventeenth verse), "If any one, in order to make thee sit, did thee harm by kicking thee with his heels, or striking thee with a whip violently so that thou didst snort, I cause all to go off from thee by means of the Brahma, just as I make flow (the drops of melted butter) by means of a Sruch (sacrificial spoon) over the piece which is among the ready-made offerings (*adhvareṣu*). Brahma has here very likely its original meaning, "the sacrificial grass"

or a certain bunch of it (see the note on pages 4, 5 of this Introduction). For the meaning "prayer," which is here given to it by Śāyaṇa, does not suit the simile. In order to understand it fully, one has to bear in mind that the Adhvaryu after having cooked and made ready any offering (Purodāśa or flesh, or Charu, &c.) generally pours from a Sruch some drops of melted butter over it. Now the *brahma* by means of which the priest is to soothe all injury which the sacrificial horse may have received from kicking or striking, is compared with this Sruch; the drops of melted butter are then the several stalks of the bunch of the sacrificial grass, required at all sacrifices and their taking out, and throwing away (as is done at all sacrifices, see note 8 to page 79), is compared to the flowing of the drops from the sacrificial spoon.

Not only is the number of priests less, but the [22] ceremonies are also more simple. It appears from verse 15th, that there was no Puronuvākyā or introductory mantra required, but the Yājyā alone was sufficient. The latter consisted already of the same parts as in the Brāhmaṇas, viz. the Agur, the Yājyā mantra, the Vaṣṭkāra and Anuvaṣṭkāra (see note 32 to page 95, page 126, and note 11 to page 133-34). The Agur or the introductory formula, *yे yajāmahe*, i.e., "what (gods are), those we worship by sacrificing," is very ancient, and seems to go back even beyond the properly so-called Vedic times; for we meet it even with the same name already in the Zend-Avesta (see note 11 to page 134); even a large number of the Parsi prayer formulas commence with it up to this day, viz. *yazāmaidē*. The Vaṣṭkāra or the call *āduṣṭ*, and the Anuvaṣṭkāra, or the second call *āduṣṭ* preceded by *Agni rīhi*, i.e., "Agni eat (the food)," must be also very old, though we do not find any trace of them in the Parsi ritual, which circumstance can be, however, easily accounted for. The first call *āduṣṭ* being required in the very moment of the offering being thrown into the fire, and the second at once after it, there was no occasion for them at the Zoroastrian sacrifices; for the priests are not allowed to throw flesh, or Homa, or even cakes into the fire; they have only to show their offerings to the sacred element. In the Saṁhitā itself, the Vaṣṭkāra is frequently mentioned, and in hymns which show by no means a modern origin (see 1, 14, 8; 120, 4; 21, 5; 7, 14, 3; 15, 6; 99, 7, &c); some of them apparently allude to the [23] Anuvaṣṭkāra, (so, for instance, 7, 156, *semām vetu rāṣṭhrītīm*, 'may he eat this piece' offered by the call *āduṣṭ!* *ti* (*in rīhi*) being one of the characteristic terms of the *Anuvaṣṭkāra*).

From all we have seen as yet it clearly follows that the Āśvamedha hymn is by no means a late, but a very early, production of Vedic poetry,

and that consequently a strict distinction between a Chandas and Mantra period, making the former by about two hundred years older than the latter, is hardly admissible.

The same result is to be gained from a more close examination of other pre-eminently sacrificial hymns, which all would fall under the Mantra period. There being here no occasion to investigate into all hymns of that character, I will only here make some remarks on the Nābhānediṣṭha hymns (10, 61-62). Their history is given in the Ait. Brāhm. itself (5, 14). They are traced to Manu, the progenitor of the human race, who gave them to his son, Nābhānediṣṭha. He should communicate them to the Aṅgiras, for enabling them to perform successfully the ceremonies of the sixth day (in the Śajaha, (see note 9 to page 279), and receive all their property as a sacrificial reward.

This whole story appears to have no other foundation,<sup>13</sup> but the two hymns themselves, principally the [24] latter. The first is very difficult to understand, the second is on the whole simple. Both are by tradition ascribed to Nābhānediṣṭha, the son of Manu, whose existence is very doubtful. They differ so much in style, that they cannot have the same author. Several traits of the legend, however, are to be found in them. The refrain of the first four verses of 10, 62 which is addressed to the Aṅgiras, "receive the son of Manu," re-occurs in the legend; also the gift of a thousand. In a verse of the former (10, 61, 18) the word *nābhānediṣṭha* occurs, but it does not mean there a human, but some divine, being. I give the 18th and 19th verses in translation.

(18) "His relative, the wealthy Nābhānediṣṭha who, directing his thoughts towards thee, speaks on looking forward (as follows) 'this our navel is the highest; as often as required I was behind him (the Nābhānediṣṭha on earth).'"

(19) "This is my navel, here is what resides with me; these gods are mine; I am everything. Those who are first born, and those who are born for a second time (by reproduction),—the cow milked that (seed) from the truth, (and) they are born."<sup>14</sup>

<sup>13</sup> It is to be found also with little difference in the Taittiriya Samhitā 3, 1, 9, 4-6. Instead of the two Suktas (hymns) Manu there is said to have given his son a Brāhmaṇam on a certain rite concerning the share of Rudra in the Soma libation, to help the Aṅgiras to heaven. The "sixth day" is not mentioned in it. The man in a "blackish dress" of the Altareya Br. is here called Rudra.

<sup>14</sup> The explanation given by Śāyaṇa of these difficult verses is very artificial. He tries to get out of the hymn everywhere the story told of Nābhānediṣṭha in the Ait. Br. 5, 14.

From these two verses as well as from several others in it (principally 2 and 5-8 describing Prajāpati's illicit intercourse with his [25] daughter, see Ait. Br. 3, 33), we may clearly perceive that Nābhāne-dīṣha and the hymn in question refer to generation. This view is fully corroborated by the application of it at the sacrifice, as expounded by the Brāhmaṇam, and as even pre-supposed in the hymn itself.

We know from various passages of the Brāhmaṇas, that one of the principal acts of the sacrificial priests was to make a new body to the sacrificer, and produce him anew by mantras, and various rites, by making him mystically undergo the same process to which he owed his natural life. So, for instance, the whole Pravargya ceremony (see note I to pages 41-43), the Ajya and Pra-uga Śastras (see Ait. Br. 2, 35-38; 3, 2) of the morning libation, and the so-called Silpa Śastras (6, 27-31) of the Hotṛi-priests are intended for this purpose. Of the latter the two Nābhānedīṣha hymns form the two first parts, representing the seed effused, and its transformation to an embryo in its rudest state (see 6, 27). Nābhānedīṣha is the sperm when effused; after having undergone some change in the womb, it is called Narāśāmsa.<sup>18</sup> That the hymn originally had such a mystical sense, is evident from the two first verses:

[26] (1) "May this awful Brahma, which he (Prajāpati) thus skilfully pronounced in words at the congregation, at the assembly, fill the seven Hotars on the day of cooking (the sacrificial food), when his (the sacrificer's) parents (and other) liberal men (the priests) are making (his body)."

(2) "He established (as place) for the reception of his gift the altar (*vedi*), destroying and ejecting the enemy with his weapons. (After having thus made the place safe) he then bastily under a very loud cry poured forth his sperm in one continuous (stream)."

The meaning of these two verses can only be the following: the poet who was no doubt a sacrificial priest himself wishes, that the hymn which he regards as a revelation from Prajāpati, who repeated it at the great sacrificial session which he is so frequently said to have held, may fill the seven Hotṛi-priests when they, with the same liberality as Prajāpati

<sup>18</sup> This idea must be very old; for we find an unmistakeable trace of it in the Zoroastrian tradition. So we read in the Bundelesh (page 80 in Westergaard's edition of the Pehlevi text) that the angel Nerioseng (*nerioseng yazd=nardāšāmān yajata* in Sanscrit) intercepted the three particles of sperm which Zoroaster is said to have once lost, and out of which the three great prophets, Oshadar (*bāmī*), Oshadar *māh*, and Sosiosh are expected to spring at the end of the world. Nerioseng clothed the said sperms with lustre and strength (*rosnus Zor*), and handed them over to *Andhit* (the Persian Venus) to look at them. They are guarded against the attacks of the Deyas (the Indian gods) by 999,000 Frohars (a kind of angels).

(when he poured forth his sperm) are like parents making by their hymns the new celestial body to the sacrificer. The place for reception of the seed poured out mystically in prayer by the Hotars, is the altar ; for standing near it (and even touching it with their feet) they repeat the mantras. The reason that they have to regard the Vedi as the safe receptacle of the seed, is to be sought for in the antecedent of Prajāpati, who prepared it for the purpose, defending [27] it against the attacks of enemies. After having made it safe, he poured out his seed whence then all creatures sprang (see Ait. Br. 3, 34).

Nābhānediṣṭha is, according to the verses above quoted, the heavenly guardian of all germs of generation ; all gods, men, beasts, &c., come from him. His assistance is required when the sacrificial priests are producing the new celestial body of the sacrificer. He looks down from heaven at his relative, that is, the seeds containing the germ of new life poured out mystically by the Hotars in their prayers. His navel is the centre of all births in the universe ; as being nearest (' nearest to the navel ' is the literal meaning of *nābhānediṣṭha*), he is the guardian of all seeds. Every seed on earth has only effect as far as he participates in it. We have here the Zoroastrian idea of the Fravashis (Frobars) who are the prototypes of all things existing.<sup>14</sup> The word *nābhānediṣṭha* must be very old ; for we find it several times in the form *nabānazdista* in the Zend Avesta. It is an epithet of the Fravashis (Yasna, 1, 18. Yashts 13, 156), and signifies the lineal descendants in future generations<sup>15</sup> (Vend. 4, 5-10 Westergaard).

**[28]** Although the Nābhānediṣṭha hymn (10, 61) is purely sacrificial, and composed at a time when the Rishis already indulged in speculations on the mystical meaning of sacrificial rites, no trace can be found, to show that it is a modern composition. The circumstance, that it is already in the Aitareya Brāhmaṇam traced to Manu, the progenitor of the human race, shows, that its origin is entirely lost in the depths of antiquity. The mentioning of *Kakṣitān* in verse 16, and the occurrence of the "seven Hotars" (in the 1st verse) are no proofs of a late origin. For

<sup>14</sup> See my Essays on the Sacred Language, Writings and Religion of the Parsis, page 186.

<sup>15</sup> This is the sense of *nārdm nabānzdistanām*, in the fourth *Frāgārd* of the *Vendīdād*. In the passage in question, the punishment consequent on the breach of a promise is said to extend to so and so many *nārdm nabānzdistanām*, literally, men who are nearest the navel of the offender, that is, his lineal descendants. The *Pehlevi* translation gives in its notes about the same meaning to it. So it has for instance to 4, 5 the note : 300 *azmat bim dārean* "for three hundred years there will be danger (for the *nabānzdistas*).". This is also the opinion of many *Dasturs*.

Kakṣīvan appears as a celebrated Ṛṣi, who was distinguished as a great chanter and Soma drinker in many other passages, principally in the first book (see Rigveda Saṁh. 1, 18, 1-2; 51, 13; 116, 7; 117, 6; 4, 26, 1), who enjoyed the special favour of the Aśvins. He is to the majority of the Vedic Ṛṣis whose hymns are kept, a personage of as remote an antiquity as Kāvya, Uśanās, the Aṅgiras, &c. The "seven Hotars"<sup>11</sup> occur several times besides (3, 29, 14; 8, 49, 16), most of them with their very names, viz., Potar, Neṣṭar, Agnid, Praśṭar, &c., (1, 15, 2-5; 9; 1, 94, 6; 10, 91, 10).

The second Nābhānediṣṭha hymn is certainly later than the first, and contains the germs of the later legend on Nābhānediṣṭha. The reason that it was also referred to him, is certainly to be sought [29] for in the 4th verse, where is said, "This one (i.e. I) speaks through the navel,<sup>12</sup> (nābhā), hails you in your residence; hear, O sons of the gods, ye Ṛṣis (to my speech)." The song is addressed to the Aṅgiras, who are requested to receive the poet. The gift of thousand is also mentioned.

Let us, after this discussion regarding the antiquity of the Aśvamedha and Nābhānediṣṭha hymns, return to the general question on the relationship between the pre-eminently sacrificial mantras and the other production of Vedic poetry.

If we look at the history of poetry with other nations, we nowhere find profane songs precede religious poetry. The latter owes its origin entirely to the practical worship of beings of a higher order, and must, as every art does, go through many phases before it can arrive at any state of perfection and refinement. Now, in the collection of the hymns of the Rigveda, we find the religious poetry already so highly developed, the language so polished, the metres already so artificially composed, as to justify the assumption, that the songs which have reached our time, are not the earliest productions of the poetical genius, and the devout mind of the ancient Indians. Generations of poets and many family [30] schools in which sacred poetry was regularly taught, just as the art of the bards and scalds with the Celtic and Scandinavian nations, must have preceded that period to which we owe the present

<sup>11</sup> They are, according to the Brāhmaṇas (see Ait. Br. 6, 10-12), Hotar, Maitrāvaraṇa, Brāhmaṇačchāniṣṭ, Achhāvāka, Potar, Neṣṭar, and Agnidhra.

<sup>12</sup> This expression appears to be strange. It implies a very ancient idea, which must have been current with the Iranians and Indians alike. The navel was regarded as the seat of an internal light, by means of which the seers received what they called revelation. It is up to the present day a belief of the Parsi priests, that the Da-turs or High-priests have a fire in their navel, by means of which they can see things which are hidden. This reminds us of some phenomena in modern somnambulism.

collection. If an old song was replaced by a new one, which appeared more beautiful and finished, the former was, in most cases, irrecoverably lost. Old and new poets are frequently mentioned in the hymns of the Rigveda; but the more modern Rīgis of the Vedic period appear not to have regarded the productions of their predecessors with any particular reverence which might have induced them to keep their early relics.

Now the question arises, are the finished and polished hymns of the Rigveda with their artificial metres the most ancient relics of the whole religious literature of the Brāhmans, or are still more ancient pieces in the other Vedic writings to be found? It is hardly credible, that the Brāhmanical priests employed at their sacrifices in the earliest times hymns similar to those which were used when the ritual became settled. The first sacrifices were no doubt simple offerings performed without much ceremonial. A few appropriate solemn words, indicating the giver, the nature of the offering, the deity to which as well as the purpose for which it was offered, and addresses to the objects that were offered, were sufficient. All this could be embodied in the sacrificial formulas known in later times principally by the name of *Yajus*, whilst the older one appears to have been *Yāja* (preserved in *pra-yāja*, *anu-yāja*, &c). The invocation of the deity by different names, [31] and its invitation to enjoy the meal prepared, may be equally old. It was justly regarded only as a kind of *Yajus*, and called *Nigada*<sup>20</sup> or *Nivid*. The latter term was principally applied to the enumeration of the titles, qualities, &c., of a particular deity, accompanied with an invitation. At the most ancient times it appears that all sacrificial formulas were spoken by the Hotar alone; the Adhvaryu was only his assistant, who arranged the sacrificial compound, provided the implements, and performed all manual labour. It was only at the time when regular metrical verses and hymns were introduced into the ritual, that a part of the duties of the Hotar devolved on the Adhvaryu. There are, in the present ritual, traces to be found, that the Hotar actually must have performed part of the duties of the Adhvaryu.

According to the ritual which appears to have been in force for the last three thousand years without undergoing any considerable change, it is one of the principal duties of the Adhvaryu to give orders

<sup>20</sup> See Madhusūdana's *Prasthānabhedā* in Weber's *Indische Studien*, I, page 14, and the *Bhāgavata Purāṇa* 12, 6, 52 (in the Bombay edition) where the *yajur-pāṇa*, i. e. the series of *Yajus* mantras is called *nigada*. Madhusūdana comprises by this name, as it appears, principally the *Praiṣas* or orders by the Adhvaryu to the other priests to do their respective duties.

(*praiṣa*) to most of the officiating priests, to perform their respective duties. Now at several occasions, especially at the more solemn sacrifices, the order is to be given either by the Hotar himself, or his principal assistant, the *Maitrāvaraṇa*. So, for instance, the order to the slaughterers of the sacrificial animal, [32] which is known by the name of *Adhrigu-Praiṣa-mantra* (see Ait. Br. 2, 6-7) is given by the Hotar himself, though the formulas of which it is composed have all characteristics of what was termed in the ritual *Yajus*, and consequently assigned to the *Adhvaryu*. At the *Soma* sacrifice all orders to the Hotar to repeat the *Yajyā* mantra, before the libations are thrown into the fire, are to be given by the *Maitrāvaraṇa*, and not by the *Adhvaryu*. The formulas by which the gods are called to appear, the address to the fire when it is kindled are repeated by the Hotar, not by the *Adhvaryu*, though they cannot be termed *rik*, the repetition of which alone was in later times regarded as incumbent upon the Hotar. The later rule, "The Hotar performs his duties with the *Rigveda*" (in the introductory chapter to the *Hiranyakesi* and *Āpastamba Śrauta Sutras*) is therefore not quite correct. The Hotar himself even sacrifices on certain occasions what is, according to the later ritual, to be done by the *Adhvaryu* alone, or, when the offering is given as penance, by the *Brahma*. So, for instance, he sacrifices melted butter before repeating the *Aśvina* *Sastra* (see the note to 4, 7, page 268), which is, as far as its principal parts are concerned, certainly very ancient.

Now, if we compare the sacrificial formulas as contained in the *Yajurveda*, and principally the so-called *Nigadas*, and *Nivids*, preserved in the *Brahmaṇas* and *Sūtras* with the bulk of the *Rigveda* hymns, we come to the conclusion, that the former are more ancient, and served the *Riṣis* as a kind of [33] sacred text, just as passages of the Bible suggest ideas to religious poets among Christians. That Vedic poets were perfectly acquainted with several of such formulas and addresses which are still extant, can be proved beyond any doubt.

Reserving a more detailed treatment of this important question to a future occasion, I here instance only some of the most striking proofs.

One reference to the *Nivid* inserted in the *Vaiśvadeva* hymn at the *Vaiśvadeva Sastra*, and my remarks on it (see pages 212-13), the reader will find, that the great *Riṣi* *Viśvāmitra* who with some of his sons are the poets of many hymns which we now possess (as, for instance, of the whole third *Mandala*), knew this ancient sacrificial formula very well; for one of its sentences setting forth the number of deities is alluded to by him.

Certain stereotyped formulas which occur in every Nivid, to whatever deity it might be addressed, occur in hymns and even commence them. I instance the hymn *predam brahma* (8, 37), which is certainly an allusion to the sentence which occurs in all Nivids, *predam brahma predam kṣattram* (see note 25 on page 189.) That the coincidence is no mere chance follows from some other characteristic Nivid terms made use of in the hymn in question; compare *devītha pra sunvataḥ* with *predam sunvantam yajamānam avatu* in all Nivids, and *kṣattriya team avasi* with *predam kṣattram* (*avatu*).

The Subrahmanyā formulas, which is generally called a Nigadā (see on it the note to 6, 3 on pages 383-84) [34] is unmistakably alluded to in the hymn, 1, 51, principally in the first and thirteenth verses. In both, Indra is called *meṣa*, a ram, and *vriṣapāś vasya mend*.

The call of the *Agnīdhra*, *astu īrāuṣat* as well as the Agur addressed to the Hotar, *hotṛ yakṣat*, were known to the Rīṣis, as we learn from 1, 139, 1. 10.

The so-called Rituyājas which are extant in a particular collection of sacrificial formulas, called *praiṣa sūkta* or *praiṣādhyaya*, occur even with their very words in several hymns, such as 1, 15; 2, 37. (On the Rituyājas, see note 35 on pages 135-36).

The so-called Apri hymns are nothing but a poetical development of the more ancient Prayājas, and Anuyājas (compare the notes 12 on page 18; 14 on pages 81-82; and 25 on page 110.)

Many hymns were directly composed not only for sacrificial purposes in general, but even for particular rites. This is principally the case with several hymns of Viśvāmitra. So, for instance, the whole of hymn 3, 8 *añjanti trām adhvare* (see about it, Ait. Br. 2, 2) refers only to the anointing, erecting, and decorating, of the sacrificial post; 3, 21 is evidently made for addressing the drops of melted butter which drip from the omentum, over which they were poured (see Ait. Br. 2, 12); 3, 52, celebrates the offering of the Purodāśa consisting of fried grains, pap, &c., which belongs to each Soma libation (see Ait. Br. 2, 23.)

The first ten hymns of the first book of the Rigveda Samahitā contain, as it appears, the Soma ritual [35] of Madhucchhandās, the son of Viśvāmitra. It provides, however, only for two libations, viz., the morning and midday. The first hymn has exactly the nature of an Ajya hymn, which forms the principal part of the first Sastra, the so-called Ajya. The second and third hymns contain the Pra-uga Sastra, which is the second at the morning libation, in all its particulars. The following seven

hymns (4-10) all celebrate Indra and it appears from some remarks in the Ait. Br. (3, 20, page 192), that in ancient times the midday libation belonged exclusively to Indra. The ritual for the evening libation is of so peculiar a nature, and so complicated, that we must ascribe to it quite a different origin than to the two other libations.

The hymns 12-23 appear to contain a more comprehensive ritual of the Kaṇva family, which is ancient. The 12th hymn (the first in this collection) is addressed to the Agni of the ancestors, the *pravara*, who must be invoked at the commencement of every sacrifice; it contains three parts of the later ritual—(a) the *pravara*, (b) the invocation of Agni by the Nigada, and (c) the request to Agni to bring the gods (the so-called *devāvahanam*). The 13th is an apri Sūkta containing the *Prayājas*, which accompany the very first offerings at every sacrifice.

These three hymns were, it appears, appropriate to a simple Iṣṭi, as it precedes every greater sacrifice. The following hymns refer to the Soma sacrifice. The 15th is a *Rituyāja* hymn; the *Rituyājas* always precede the *Ajya Śastra*. The hymns from [36] 16-19 contain a ritual for the midday libation, and in 20-22 we find the principal deities of the *Sastras* of the evening libation.

The hymns from 44-50 in the first book by Praskarṇa, the son of Kaṇva, contain, if the Indra hymn (51) is also reckoned, all the principal deities, and metres of the *Aśvina Śastra*, the former even in their proper order, viz., Agni, Uṣas, the *Aśvins*, Sūrya, Indra (see Ait. Br. 4, 7-11).

These instances, which could be easily greatly enlarged, will, I think, suffice to show that the ritual of the Brīhmaṇas in its main features was almost complete at the time when the principal Rishis, such as the Kaṇvas, Viśvāmitra, Vasiṣṭha, &c., lived.

I must lay particular stress on the *Nivid*s which I believe to be more ancient than almost all the hymns contained in the *Rigveda*. The principal ones (nine in number) are all to be found in the notes to my translation of the 3rd *Pañchikā* (book). That no attention has been paid as yet to these important documents by the few Vedic scholars in Europe, is principally owing to the circumstance of their not having been known to them. It being now generally believed, that the earliest relics of Vedic literature are to be found only in the *Rigveda Sāmhitā*, it is of course incumbent on me to state briefly the reasons why I refer the so-called *Nivid* to a still more remote antiquity.

The word *nivid* frequently occurs in the hymns, and even with the epithet *pūrva* or *pūrva*, old [37] (see 1, 89, 3; 96, 2; 2, 36, 6.) The

Marutvatiya Nivid<sup>21</sup> is, as it appears, even referred to by Vāmadeva (4, 18, 7, compared with note 25, on page 189); the repetition of the Nivids is juxtaposed with the performance of the chanters, and the recital of the Śastras (6, 67, 10). The Brāhmaṇam regards the Nivids, particularly that one addressed to Agni, as those words of Prajāpati, by means of which he created all beings (see Ait. Br. 2, 33-34). That such an idea, which entirely coincides with the Zoroastrian of Ahuramazda (Ormazd) having created the world through the *yathā-ah̄-vairyō* prayer (see the 19th chapter of the *Yāsna*), must be more ancient than the Brāhmaṇas, we learn from a hymn of the old Risi Kutsa, who is already in many Vedic songs looked upon as a sage of the remote past. He says (1, 96, 2) that Agni created by means of the "first Nivid" the creatures of the Manus (see page 143). In 1, 89, 3-4, an old Nivid appears to be quoted. For the words which follow the sentence, "we call them with the old Nivid," bear quite the stamp of such a piece.

Many Nivids, even the majority of them, are certainly lost. But the few pieces of this kind of religious literature which are still extant, are sufficient to show that they must be very ancient, and are not to be regarded as fabrications of the sacrificial priests at the times when the Brāhmaṇas were composed. [38] Their style is, in the main, just the same in which the hymns are composed, and far more ancient than that of the Brāhmaṇas. They contain, in short sentences, the principal names, epithets, and feats of the deity invoked. They have no regular metre, but a kind of *rhythmus*; or even a *parallelismus membrorum* as the ancient Hebrew poetry.

The circumstance that in the ritual such a paramount importance is attached to such half poetical, half prose pieces as the Nivids are (see particularly Ait. Br. 2, 33; 3, 10-11), clearly tends to prove, that they must have been regarded as very efficacious. This could be hardly accounted for at a time when beautiful and finished songs were forthcoming in abundance to serve the same purpose, had they not been very ancient, and their employment been sanctioned by the example of the most ancient Risiś.

We have already seen, that several of those Nivid formulas which we have now were known to some Vedic poets. I will give here a few more instances. The hymn to the Marutas by Viśvāmitra (3, 47) is evidently based on the Marutvatiya Nivids (see them on page 189); the

<sup>21</sup> When the word *nivid* appears often in the plural, then the several pādas, of which the Nivid consists, are to be understood.

verse to Savitar (3, 54, 11) alludes to Savitri Niyids (see them on page 208); the hymn to Dyāvāprithivī (1, 160) is a poetical imitation of the Dyāvāprithivī Nivids (page 209); the Ribhu hymn (4, 33) resembles very much the Ribhu Nivids (page 210), &c.

Another proof of the high antiquity of the Nivids is furnished by the Zend-Avesta. The many prayer [39] formulas in the Yaṣna which commence with *nīvāē-ahayēmi*, i.e., I invite, are exactly of the same nature as the Nivids.

The Nivids along with many so-called Yajus formulas which are preserved in the Yajurveda, the Nigadas, such as the Subrāhmaṇyā and the so-called Japa formulas (such as Ait. Br. 2, 38), which are muttered with a low voice only, are doubtless the most ancient pieces of Vedic poetry. The Rishis tried their poetical talent first in the composition of Yājyās or verses recited at the occasion of an offering being thrown into the fire. Thence we meet so many verses requesting the deity to accept the offering, and taste it. These Yājyās were extended into little songs, which, on account of their finished form, were called *sūktam*, i.e. well, beautifully spoken. The principal ideas for the Yājyās were furnished by the sacrificial formulas in which the Yajurveda abounds, and those of the hymns were suggested by the Nigadas and Nivids. There can be hardly any doubt, that the oldest hymns which we possess, are purely sacrificial, and made only for sacrificial purposes. Those which express more general ideas, or philosophical thoughts, or confessions of sins, such as many of those addressed to Varuṇa, are comparatively late.

In order to illustrate that the development of the sacrificial and religious poetry of the ancient Brahmans took such a course as here described, I may adduce the similar one which we find with the Hebrews. The sacrificial ritual of Moses, as laid [40] down in the Leviticus, knows no rythmical sentences nor hymns which accompanied the oblations offered to Jehovah. It describes only such manual labour, as found with the Brahmans its place in the Yajurveda, and mentions but very few and simple formulas which the officiating priest appears to have spoken when throwing the offering into the fire of the altar. They differed, according to the occasion, but very little. The principal formula was *נִיחַת לִיהְזָה רִיחָן אֲשָׁה* "a fire offering of pleasant smell for Jehovah," which exactly corresponds with the Vedic *agnaye, indrāya, &c. svāhā!*<sup>12</sup> i.e. a good offering to Agni, Indra, &c. If it was the solemn holocaustum, then the word *עַלְהָ*, i.e.

<sup>12</sup> The term *svāhā* is to be traced to the root *dhd*, to put, with *s*, to put in, into, and stands for *sviddhd* (*su+iddhd*). It means the gift which is thrown into the fire.

holocaustum, was used in addition (Leviticus 1, 9-13); if it was the so-called *zebakh shlāmîm* or sacrifice for continued welfare, the word **לְחֵם** food, bread, was added (Levit. 3, 11); if it was a penance, the words **אַשְׁם הַזָּה** (Levit. 7, 5), "this is a penance," were required. When the priest absolved a sacrificer who brought an offering as a penance, he appears to have used a formula also, which is preserved in the so-frequently occurring sentence: **רַנְכֵז עַלְיוֹ מִתְחַתְּךָ אֲשֶׁר חֶטְאָ וְנַסְלָחַ לְךָ** (Lev. iv, 25, 31: v. 6, 10.) "and he (the priest) shall annul the sin which he has committed, so that he will be pardoned."<sup>22</sup>

**[41]** If we compare these formulas with the psalms, which were composed and used for the worship of Jehovah, then we find exactly the same difference between both, as we discover between the *Yajus* formulas, *Nivids*, &c., and the finished hymns of the *Rigveda Samhitâ*. In the same way as there is a considerable interval of time between the establishment of the Mosaic ritual and the composition of the psalms, we are completely justified in supposing that a similar space of time intervened between the Brahmanical ritual with its sacrificial formulas, and the composition of the majority of the Vedic hymns. Between Moses and David there is an interval of five hundred years, and if we assume a similar one between the simple *Yajus* formulas, and such finished hymns as those addressed to *Varuṇa* which M. Müller ascribes to his *Chhandas* period, we shall not be in the wrong.

Another proof that the purely sacrificial poetry is more ancient than either profane songs or hymns of a more general religious character, is furnished by the *Shi-king* or Book of Odes of the Chinese. Of its four divisions, *viz.* *kuo-fung*, *i.e.* popular songs of the different territories of ancient China, *ta-ya* and *siao ya*, *i.e.* imperial songs, to be used with music at the imperial festivals, and *sung*, *i.e.* hymns in honour of deceased emperors, and vassal kings, the latter, which are of a purely sacrificial character, are the most ancient pieces. The three last odes in this fourth division go back as far as the commencement of the *Shang* dynasty, which ascended the dragon seat in **[42]** the year 1766 B.C., whilst almost all other pieces in the collection are composed from the earlier part of the reign of the *Chou* dynasty down almost to *Confucius*' time (from 1120 B.C. till about 600 B.C.)

If we consider that the difference of time between the purely sacrificial and non-sacrificial hymns of the Chinese thus amounts to about

<sup>22</sup> The priest appears to have addressed these words to the sinner who was to be absolved in this manner, "I annul the sin which thou hast committed, and thou shalt be pardoned."

1,000 years, we would not be very wrong in presuming similar intervals to exist between the different hymns of the Rigveda. Rishis like Kavya, Usanas, Kakshivat, Hiranyastupa, to whom several hymns are traced, were for the Kanvas, Vishvamitra, Vasishtha, &c., as ancient personages, as the emperors Tang (1765 B.C.) and Wuwang (1120 B.C.) to Confucius (born 551 B.C.).

On account of the utter want of Indian chronology for the Vedic and post-Vedic times, it will be of course for ever impossible to fix exactly the age of the several hymns of the Rigveda, as can be done with most of the psalms and many of the odes of the Shi-king. But happily we possess at least one astronomical date which furnishes at any rate the external proof of the high antiquity of Vedic literature, which considerably tends to strengthen the internal evidence of the same fact. I here mean the well known passage in the Jyotiṣam, or Vedic calendar, about the position of the solstitial points. The position there given carries us back to the year 1181 according to Archdeacon Pratt's, and to 1186 [43] B.C. according to the Rev. R. Main's calculations.<sup>44</sup> The questions on the age of this little treatise and the origin of the Nakṣatra<sup>45</sup> system, about which [44] there has been of late so much wrangling among the few Sanscrit scholars of Europe and America, are of

<sup>44</sup> See the Journal of the Asiatic Society of Bengal of the year 1862 pages 49-50. Max Müller's Preface to the 4th Volume of his edition of the Rigveda Saṁhitā, page LXXXV.

<sup>45</sup> There can be hardly any doubt, that the Nakṣatra system of the Indians, Chinese, Persians and Arabs is of a common origin, but it is very difficult to determine with what nation it originated. The original number was twenty-eight. I do not intend fully to discuss here the important question, but I wish only to direct attention to the circumstance overlooked as yet by all the writers on the subject, that the terms which the Indians, Arabs, and Chinese use for expressing the idea "constellation" have in all the three languages, Sanscrit, Chinese, and Arabic, precisely the same meaning, viz. a place where to pass the night, a station. This is certainly no mere chance, but can only be accounted for by the supposition, that the framers of the Nakṣatra system regarded the several Nakṣatras as heavenly stations, or night quarters, where the travelling moon was believed to put on his journey through the heavens. Let us examine these terms.

The Chinese expression for Nakṣatra is Siu (spelt by Morrison *suh* and *sew*, by Medhurst *seu* with the third or departing tone). The character representing it which is to be found under the 40th radical, strokes 3 (see Morrison's Chinese Dictionary, Vol. 1 page 847) is composed of three signs, viz. that for a roof, that for man, and that for a hundred. Its original meaning therefore is "a place where a hundred men find shelter, a station or night quarters for a company of soldiers." The word is, as is the case with most of the Chinese words, used as a substantive, adjective, and verb.

As a substantive it denotes "a resting place to pass the night at" with a road-house (*lu shih*), i.e. an inn, or a halting place in general; such places were situated at the distance of every thirty Li. Thence it is metaphorically employed to express the

[45] minor importance compared with the fact and the age of the observation itself. That an astronomical observation was taken by the

station on the heavens where the travelling moon is supposed to put up. In this sense the Chinese speak of *shih shih pi siu* "the twenty-eight halting places" (on the heavens).

As an objective it means *past, former*, i. e. the night-quarters which were just left.

In the sense of a verb, but never in that of a substantive, we find it frequently used in two of the so-called *See-shu* or four Classical books of the Chinese, viz. the *Lun-yu* (the Confucian Analects) and in *Meng-tse*.

In order to show the use of this important word in the Classical writings, I here quote some instances :

- (a) *intrans.* to pass the night, to stop over night, *Lun-yu* 14, 41 ; *tsae lu siu yu shih-man*, i.e. *Tsae-lu* (one of the most ardent and zealous disciples of Confucius) passed the night at *Shih-man* ; 18, 7, 3 *ibidem* ; *chih Tse-lu siu*, i.e. he detained *Tse-lu* to pass the night (with him). *Meng-tse* 2, 2, 11, 1 ; *Meng-tse k'iu Tsai siu yu Chow*, i. e. *Meng-tse* after having left *Tai*, passed the night at *Chow* ; 2, 2, 12, 4, *ibidem* : *yu san siu shih h'eu chih Chow*, *yu yu sin i wei suh*, i. e. When I, after having stopped for three nights left *Chow*, I thought in my mind my departure to be speedy still.
- (b) *trans.* to make pass the night, to keep over night. *Lun-yu* 10, 8, 8 : *tsae yu kung pu siu ja*, when he (Confucius) sacrificed at the Duke's (assisted the Duke in sacrificing) he did not keep the (sacrificial) flesh over night. In this sense it is several times metaphorically used ; so *Lun-yu* 12, 2, 2 : *Tse-lu wu siu no*, i.e. *Tse-lu* never kept a promise over night (he carried it out at once, before he went to rest).
- (c) to have taken up his quarters, to be at rest. *Lun-yu* 7, 26 : *yih pu shih siu*, he (Confucius) shot, but not with an arrow and string at (animals) which were at rest (asleep).

The Arabic word for the Nakshatras is *جنة mansil phur*. *جنة mendazil*, "a place where to put up, quarters," from the root *جنة*, to make a journey, to put up at a place as a guest.

This name for the constellations must be very ancient with the Semitic nations, for we find it already in the Old Testament (Book of the Kings ii. 23, 5) in the form *בָּזָלָת* *mazzaloth*; it has no proper etymology in Hebrew (for the root *בָּזָל* nasal, to which alone it could be traced, means to flow), and is apparently introduced as a foreign word from some other Semitic nation, probably the Babylonians. The Jewish commentators had no clear conception of the proper meaning of the word ; they take it to mean *star* in general, and then the twelve signs of the Zodiac. But from the context of the passage in the Book of the Kings, just quoted, where it stands together with the moon and the whole host of the heavens ("for the moon and the mazzaloth and the whole host of the heaven") it undoubtedly follows, that its meaning cannot be "star" in general, which idea is expressed by the "whole host of the heavens," but something particular in the heavens connected with the moon. The use of the same word in Arabic for expressing the idea of constellation, heavenly mansions of the moon, proves beyond any doubt, that the *mazzaloth* mean the same.

Now the Sanscrit word *nakṣatra* has originally no other meaning than either *siu* or *mansil* have. The arrangement of the meaning of this word which is made in Boehltingk and Roth's Sanscrit Dictionary is insufficient and treated with the same superficiality as the majority of the more difficult Vedic words in that much-lauded work. They make it to mean *star* in general (*sidus*), the stars, and then *constellation, station of the moon*. But the very formation of the word by means of the suffix *-atra*

Brahmans as early as the 12th century before Christ is proved beyond any doubt by the date to be elicited from the observation itself. If astronomical calculations of past events are of any worth, we must accept as settled the date of the position of the solstitial [46] points as recorded in the *Jyotiṣam*. To believe that such an observation was imported from some foreign country, Babylon or China, could be absurd, for there is nothing in it to show, that it cannot have been made in the north-western part of India, or a closely adjacent country. A regulation of the calendar by such observations was an absolute necessity for the Brahmans; for the proper time of commencing and ending their sacrifices, principally the so-called *Satīras* or sacrificial sessions, could not be known without an accurate knowledge of the time of the sun's northern and southern progress. The knowledge of the calendar forms such an essential part of the ritual, that many important conditions of the latter cannot be carried out without the former. The sacrifices are allowed to commence only at certain lucky constellations, and in certain months. So, for instance, as a rule, no great sacrifice can commence during the sun's southern progress (*dakṣiṇyāya*); for this is regarded up to the present day as an unlucky period by the

indicates, that something particular must be attached to its meaning; compare *patala* a wing, literally a means for flying, *vadatra* a weapon, literally a means for striking, *yajatram* the keeping of a sacrificial fire, literally the means or place for sacrificing; *amatra*, a drinking vessel, literally a place to which a thing goes which holds it. According to all analogy we can derive the word only from *nak*, which is a purely Vedic root, and means to "arrive at." Thus *nakṣatra* etymologically means, either the means by which one arrives, or the place where one arrives, a station. This expresses most adequately the idea attached by the Indians to the *Nakṣtras* as mansions for the travelling moon. But even if we waive this derivation, and make it a compound of *nak* (instead of *nakṣa*, see Rigveda 7, 71, 1) and *ṣatra*=*sattra*, a session for the night, night quarters, we arrive at the same meaning. The latter derivation is, I think, even preferable to the former. The meanings of the word are to be classed as follows: (1) station, quarters where to pass the night. In this sense it is out of use; (2) especially the stations on the heavens where the travelling moon is supposed to put up, the twenty-eight constellations; (3) metonymically stars in general, the starry sphere (Rigveda 7, 86, 1: *nakṣatram paprathchcha bhūma*, he spread the starry sphere, and the earth). The latter use is pre-eminently poetical, as poets always can use *pars pro toto*. The *nakṣtras* as stations of the moon were perfectly known to the Rishis, as every one can convince himself from the many passages in the *Taittiriya Brāhmaṇam*, and the *Atharvaveda*. That these books are throughout much later than the songs of the Rigveda is just what I have strong reasons to doubt. The arrangement of the meanings of *nakṣatra* as given here entirely coincides with all we know of the history of either the word *siā* in Chinese, or *mansil*, *mazzaloth* in the semitic languages. The Chinese, especially poets, used the word *siā* in the sense of star or stars in general, and so did the Rabbis in the *Mishnah* and the *Talmud*, according to the testimony of *Juda ben Karish* (see *Gesenii Thesaurus Lingua Hebreæ, et Chaldaæ* ii. page 869).

Brahmans, in which even to die is believed to be a misfortune. The great sacrifices take place generally in spring, in the months *Chaitra* and *Vaisākha* (April and May). The sattras which lasted for one year were, as one may learn from a careful perusal of the 4th book of the *Aitareya Brāhmaṇam*, nothing but an imitation of the sun's yearly course. They were divided into two distinct parts, each consisting of six months of thirty days each ; in the midst of both was the *Vishuvan*, i.e. equator or central day, cutting the [47] whole Sattrā into two halves. The ceremonies were in both the halves exactly the same ; but they were in the latter half performed in an inverted order. This represents the increase of the days in the northern, and their decrease in the southern progress ; for both increase and decrease take place exactly in the same proportions.

In consideration that these Sattras were already at the time of the compilation of the Brāhmaṇas an old institution, we certainly can find nothing surprising in the circumstance, that the Indian astronomers made the observation above-mentioned so early as the 12th century B.C. For the Sattras are certainly as early as, if not earlier than, this time. Sattras lasting for sixty years appear even to have been known already to the authors of the Brāhmaṇas (see page 287).

Now that observation proves two things beyond doubt : (1) That the Indians had made already such a considerable progress in astronomical science, early in the 12th century, as to enable them to take such observations ; (2) That by that time the whole ritual in its main features as laid down in the Brāhmaṇas was complete.

We do not hesitate therefore to assign the composition of the bulk of the Brāhmaṇas to the years 1400-1200 B.C. ; for the Saṁhitā we require a period of *at least* 500-600 years, with an interval of about two hundred years between the end of the proper Brāhmaṇa period. Thus we obtain for the bulk of the Saṁhitā the space from 1400-2000 ; the oldest hymns and [48]sacrificial formulas may be a few hundred years more ancient still, so that we would fix the very commencement of Vedic Literature between 2400-2000 B.C. If we consider the completely authenticated antiquity of several of the sacred books of the Chinese, such as the original documents, of which the *Shu-king*, or Book of History, is composed, and the antiquity of the sacrificial songs of the *Shi-king*, which all carry us back to 1700-2200 B.C., it will certainly not be surprising that we assign a similar antiquity to the most ancient parts of the *Vedas*. For there is nowhere any reason to show,

that the Vedas must be less ancient than the earliest parts of the sacred books of the Chinese, but there is on the contrary much ground to believe, that they can fully lay claim to the same antiquity. Already at the time of the composition of the Brāhmaṇas, which as we have seen, cannot be later than about 1200 B. C., the three principal Vedas, i.e. their respective Saṁhitās, were believed to have proceeded directly from the mouth of Prajāpati, the lord of the creatures, who occupies in the early Vedic mythology the same place which is, in the later writings, held by Brahmadeva. This could not have been the case, had they not been very ancient. In a similar way, the Chinese ascribe the ground text of their most ancient and most sacred book, the *Y-king*, i.e. Book of Changes, to a kind of revelation too, which was made to *Fuhi*, the Adam of the Chinese, by a Dragon horse, called *Lung-ma*.

Speculations on the nature of the sacrificial rites, [49] and cognate topics of a mystical character which form the proper sphere of the Brāhmaṇas, commenced already during the Saṁhitā period, as one may learn from such hymns as Rigveda 1, 95, and the so-called Vāmana Sūkta 1, 164. Even at the time of the composition of the present Brāhmaṇas, there existed already some time-hallowed sayings, which resemble in every respect those dicta of the Brahma priests, of which the bulk of the Brāhmaṇas consists. I instance here the *Brahmodyam* (Ait. Br. 5, 25), which was used already at that time at the conclusion of the tenth day's performance of the Dvādaśāha sacrifice. It is, therefore, very difficult to draw a strict line of separation between the period during which the hymns were composed, and that one which brought forward the speculations known by the name of Brāhmaṇas. On a more close comparison of the mystical parts of the Saṁhitā with the Brāhmaṇas, one must come to the conclusion, that the latter were commenced already during the period of the former.

Let us say a few words on the division made of the contents of the Brāhmaṇas by the Indian divines and philosophers. According to the introductory chapters to the Hiranyākṣi (and Apastamba Sūtras) the Brāhmaṇas contain the following topics:—

(1) *Karmavidhīnam*, or *vidhi*, i.e. rules on the performance of particular rites. To this class all those sentences in the Brāhmaṇas are referred which contain an order expressed in the potential mood, such as *yajeta*, he ought to sacrifice; *iamset*, he ought [50] to repeat (such and such a verse); *kuryat*, he ought to proceed (in such or such a way), &c. This is the principal part of the Brāhmaṇas, and has for the Brahmins

about the same significance as in the Talmudic Literature the *halakah* has for the Jews; it is simply authoritative.

(2) *Arthavāda*. This term comprises the numerous explanatory remarks on the meaning of mantras and particular rites, the reasons why a certain rite must be performed in a certain way. This is the speculative part, and is on account of its containing the germs of all Hindu philosophy, and even of grammar, of the greatest importance. There is nowhere anything like an approach to a regular system perceptible, but only occasional remarks bearing on philosophical and grammatical topics. For the history of grammar, the fifth Pañchika of the Aitareya Brāhmaṇam is of a particular interest. We learn from it, that at that time not only numerous attempts were made to explain the meaning of words by etymology, but that the Brahmins even had already commenced to analyse the forms of speech by making distinctions between singular and plural, present, past, and future tenses, &c. The idea of *mukti* or final absorption in the Supreme Being, as taught in the later Vedānta philosophy, is even with most of its particulars spoken out in several of those explanatory remarks. I allude here to the frequently occurring terms, *sayujyatā* junction, *sarupata* identity of form, *salokatā* identity of place, which mark in the later times different stages of the final beatitude. [51] The principal tendency of this part is, to show the close connection of the visible and invisible worlds, between things on earth, and their counterparts or prototypes in heaven. Pantheistic ideas pervade all the Brāhmaṇas, and are already traceable in hymns of the Sāmhitā.

(3) *Nindā*, censure. This refers principally to the controversial remarks contained in all Brāhmaṇas. There was amongst these ancient divines and metaphysicians often difference of opinion as to the performance of a certain rite, or the choice of a particular mantra, or their meaning. One criticised the practice of the other, and condemned its application often in the strongest terms. The censure is generally introduced by the expression, "but this opinion is not to be attended to." The sacrificers are often cautioned from adopting such a malpractice, by the assertion that if a priest would proceed in such or such a way, the sacrificer would lose his life, be burned by the sacrificial fire, &c.

(4) *Śamsd*, i. e. praise, recommendation. This part comprises principally those phrases which express that the performance of such or such a rite with the proper knowledge, produces the effect desired. They almost invariably contain the expression, *ya evam veda*, i.e. who has such a

knowledge. The extreme frequency of this phrase in the Brāhmaṇas, and Upaniṣads, is probably the reason, that the whole sacred knowledge was comprised afterwards only by the general term *veda*. Originally [52] it appears to have applied to Brāhmaṇa like sentences and explanations only.

(5) *Purākalpa*, i. e. performance of sacrificial rites in former times. Under this head come the numerous stories of the fights of the Devas and Asuras, to which the origin of many rites is attributed, as also all legends on the sacrifices performed by the gods. This very interesting part forms the historical (or rather legendary) background of the whole sacrificial art. All rites were traced to the gods as their originators, or even to Prajāpati, the Supreme Being, the Lord of creatures. We can derive one important historical fact from the legends on the fight between the Devas and Asuras, viz., that the religious contest between the ancient Indians (represented by the Devas) and the Iranians (represented by the Asuras, contained in the name Ahuramazda=Ormazd) took place long before the time of the composition of the Brāhmaṇas, that is, before the 12th century B.C. This is another proof corroborative of the high antiquity ascribed by Grecian writers to Zarathustra (Zoroaster), the prophet of the Asura nation (Iranians), who did manfully battle against idolatry and the worship of the Devas, branded by him as "deyils." That contest which must have been lasting for many years appeared to the writers of the Brāhmaṇas as old as the feats of King Arthur appear to English writers of the nineteenth century.

(6) *Parakṛiti*, i.e. the achievement or feat of another. This head comprises the stories of certain performances of renowned Śrotriyas, or sacrificial [53] priests, of gifts presented by kings to Brahmins, the successes they achieved. The last book of the Aitareya particularly is full of this class of topics.

These six heads are often, however, brought only under two principal ones, viz., *vidhi* and *artharāda*. The latter then comprises all that is not injunction, that is, all topics from 2 to 6. This philosophical division exactly corresponds to the division of the contents of the Talmud by the Jewish Rabbis into two principal parts, viz.: *halakah*, i.e. rule of conduct, which is as authoritative as the *thorah* (law of Moses), and *haggadah*, i.e. story, parable, and in fact everything illustrative of the former.

## II.

*The Aitareya Brāhmaṇam in particular.*

The Aitareya Brāhmaṇam is one of the collections of the sayings of ancient Brāhmaṇa priests (divines and philosophers), illustrative and explanatory of the duties of the so-called Hotṛi-priests. The latter performing the principal part of their duties by means of the mantras, termed *ṛik*, and contained in the so-called Rigveda Saṁhitā, the Aitareya is therefore one of the Brāhmaṇas belonging to the Rigveda. There must have been, as we may learn from Pāṇini and Patañjali's Mahābhāṣya, a much larger number of Brāhmaṇas belonging to each Veda; and even Śāyaṇa, who lived only about four hundred years ago, was acquainted with more than we have now. To the Rigveda we know at present besides [54] the Aitareya, only the Kauśitaki Brāhmaṇam, which is also called Saṅkhayana. Both appear to have been known to the grammarian Pāṇini,<sup>1</sup> as one may gather from the rule (v. 1, 62) which he gives regarding the formation of names of Brāhmaṇas consisting of thirty and forty Adhyāyas; for the Kauśitaki actually consists of thirty and the Aitareya of forty Adhyāyas, which were afterwards divided into eight Pañchikās, each of which comprises five Adhyāyas.

The name "Aitareya" is by Indian tradition traced to *Itarā*. Śāyaṇa tells regarding the origin of the name and of the Brāhmaṇa itself, in his introduction to the Aitareya Brāhmaṇam, the following story, on the authority of the *saṁpradāya-vidāb*, i.e. men versed in traditional stories. An ancient Rishi had among his many wives one who was called *Itarā*. She had a son *Mahidāsa* by name, who is mentioned in the Aitareya Aranyakā as *Mahidāsa Aitareya*. The Rishi preferred the sons of his other wives to *Mahidāsa*, and went even so far as to insult him once by placing all his other children in his lap to his exclusion. His mother, grieved at this ill-treatment of her son, prayed to her family deity (*kuladevatā*), the Earth (*bhūmi*), who appeared in her celestial form in the midst of the assembly, placed him on a throne (*siṁhāsana*), and gave him as a token of honour for his surpassing all other children in learning a boon [55] (*vara*) which had the appearance of a Brāhmaṇam. After having received this gift, a Brāhmaṇam consisting of forty Adhyāyas, which commenced with the words, *agnir vāi devānām avamo* (the first sentence of the Aitareya), and ended with *striṣṭute striṣṭute* (the two last words of the Aitareya), came forth through the mind of *Mahidāsa*.

<sup>1</sup> The attention of Sanscrit scholars was first directed by Professor Weber at Berlin to this circumstance.

Afterwards the Brâhmañam, commencing with *atha mahâvratam* (the beginning words of the first Aitareya Aranyaka) and ending with *âchârya âchârya* (the two last words of the third Aranyaka)\* was also revealed in the shape of the vow of an hermit\* (*âranyakavratarûpam*).

The Aitareya Brâhmañam, as well as the Kâuñitaki, do not treat of all the sacrifices and sacrificial rites which are mentioned and described in the books of Yajurveda, which may be (principally the Sûtras) regarded as the proper sacrificial encyclopedie. They were, however, perfectly well known to the authors of these Brâhmañas, as we may learn from the fact, that the names of several sacrifices, such as Vâjapeya, Aptoryâma (see 3, 41) are mentioned without the description of the rituals belonging to them. Several things concerning [56] the Hotris whose duties principally are treated at every Soma sacrifice are left out. So the ceremony of choosing the sacrificial priests (*ritvîg-varayam*) by the sacrificer, including the Hotars, is left out, as Sâyâna has already observed. But every *Hâutra-prayoga*, i.e. practical hand-book for the Hotri-priests (for each sacrifice there are separate *prayogas* for each set of priests required), commences with it; the topic is generally treated in the Sûtras belonging to the Yajurveda; the principal mantras required at that occasion are to be found in the first chapter of the Tândya Brâhmañam of the Sâmaveda. The dialogue used at this occasion is interesting, and throws some light on the nature and character of some sacrifices; therefore I give here some account of it.

The person who wishes to perform the Agniṣṭoma sacrifice, for instance, sends a delegate called *Somapravâka* to all Śrotriyas (sacrificial priests) whose services he wishes to engage for his forthcoming Soma sacrifice, to ask whether they would be willing to officiate at this occasion. The dialogue between the *Somapravâka* and the Hotar is as follows: S. "There will be a Soma sacrifice of such and such one; you are respectfully requested to act as Hotar at it." H. "What sacrifice is it?" S. "The *Jyotiṣṭoma-Agniṣṭoma-Soma* sacrifice." H. "What priests (*ritvijâḥ*) will officiate?", S. "Viṣṇu, Mitra," &c. H. "What is the reward for

\* This remark throws some light on the relationship in which the five treatises, of which the present Aitareya Aranyaka consists, and each of which bears the name *âranya*, stand to one another. Only the three first Aranyakas were according to this notice regarded as a divine revelation to the Aitareya Rishi; the two others are then later additions, and did not form originally part of the Aitareya Aranyaka.

\* According to Brahminical ideas, a vow, a curse, a blessing, &c., can assume a visible form and so become manifest to the mental eyes of men.

\* The priests represent the gods.

the priests?" S. "One hundred and twelve cows." [57] If the priests have accepted the invitation, then the sacrificer has actually to appoint them to their respective offices. This is the *varayam* or selection (of the priests).

The sacrificer first mentions the gods who are to act as his priests, "Agni (the fire) is my Hotar, Aditya (the sun) my Adhvaryu, the Moon my Brahmā, Parjanya (the god of rain) my Udgātar, the Sky (*ākāśa*) is my Sadasya (superintendent), the waters are my Hotrāśāṁśis (all the minor Hotṛi-priests); the rays my Chamasa Adhvaryus (cup-bearers). These divine priests I choose (for my sacrifice)." After having thus appointed the gods, who are to act as his divine priests, he now proceeds to appoint the "human" (*mānuṣa*) priests. This is at the Agniṣṭoma done with the following formula, "I (the name) of such and such a Gotra, will bring the Jyotiṣṭoma sacrifice by means of its Agniṣṭoma part, with the Rathantara-Prīṣṭha, four Stomas (the nine, fifteen, seventeen and twenty-one-fold), for which ten things, cows and so on are required, and for which as fee one hundred and twelve cows must be given. At this sacrifice be thou my Hotar.". The Hotar then accepts the appointment by the following formula : " May the great thing thou spakest of (unto me), the splendour thou spakest of, the glory thou spakest of, the Stoma thou spakest of, the way of performance thou spakest of, the enjoyment thou spakest of, the satisfaction thou spakest of; may all that thou spakest of come to me; may it enter me; may I have enjoyment through it. Agni is thy Hotar. He is [58] thy (divine) Hotar. I am thy (human) Hotar. All priests are appointed in the same way, and by the same formulas.

After this digression let us discuss the contents of the Aitareya Brāhmaṇam. It treats in its eight books, or forty chapters, each of which is subdivided into a certain number of *kāṇḍikās*, i.e. small sections, paragraphs, as we have seen, almost exclusively of the duties of the seven Hotṛi-priests at the great Soma sacrifices, and the different royal inauguration ceremonies. All minor sacrifices and Iṣṭis, although they require the services of a Hotar, are excluded. The Hotṛi-priests are to be divided into three distinct classes: (1) The *Hotar*, the chief of all Hotṛi-priests. (2) The *Hotrakas*, i.e., the little Hotras; these are, Maitrāvaraṇa (*Prasāstar*) Brāhmaṇāchhāṁśi, and Achhāvāka. (3) The *Hotrāśāṁśinah*, i.e. the repeaters of the Hotṛi verses; they are, Potar, Neṣṭar, and Agnidhra.

The first thirteen chapters (the two first books, and the three first chapters (of the third) treat of the duties of the chief Hotar at the Agniṣṭoma Soma sacrifices only; for this is the model (*prakṛiti*) of

all Soma sacrifices which last for one day only (the so-called *aikâhikas*); all other Soma sacrifices of the same duration are mere modifications (*vikriti*) of it. It is regarded as an integral part of the *Jyotiṣtoma*, and said to consist of the following seven sacrifices: (1) *Agniṣtoma*, (2) *Atyagniṣtoma*, (3) *Ukthya*, (4) *Śoṣaśi*, (5) *Atirātra*, (6) *Vajapeya*, (7) *Aptoryāma* *Asv.* *Śr.* S. 6, 11). In many places, however, the [59] term *Jyotiṣtoma* is equivalent to *Agniṣtoma*. The *Aitareya* does not know these seven parts, as belonging together, but simply remarks, that they follow the *Agniṣtoma* as their *prakriti* (3, 41). The *Atyagniṣtoma* is not even mentioned in it at all.

All the duties of the *Hotar* at the *Agniṣtoma* are mentioned almost in the exact order in which they are required. It lasts generally for five days. The ceremonies are then divided as follows:

*First day*.—Preliminary ceremonies, such as the election of the priests giving them presents (*madhuparka*), the *Dikṣaniya* *Iṣṭi*, and the *Dikṣa* itself.

*Second day*.—The *Prāyaṇiya* or opening *Iṣṭi*; the buying of the *Soma*; the *Atithya* *Iṣṭi*, *Pravargya*, and *Upasad* twice (once in the forenoon, and once in the afternoon).

*Third day*.—*Pravargya* and *Upasad* twice again.

*Fourth day*.—*Agnipraṇayanam*, *Agni-Soma-praṇayanam*, *Havirdhāna* *prāṇayanam*. The animal sacrifice.

*Fifth day*.—The squeezing, offering and drinking of the *Soma* juice at the three great Libations, *viz.* the morning, midday, and evening Libations. The concluding *Iṣṭi* (*udayaniya*). Ablution (*avabhrīta*).

The ceremonies of the four first days are only introductory, but absolutely necessary; for without them no one is allowed to sacrifice and drink the *Soma* juice. The *Soma* ceremony is the holiest rite in the whole Brahmanical service, just as the *Homa* ceremony of the *Parsi* priests is regarded by them as [60] the most sacred performance. No *Parsi* priest is allowed to perform it, if he does not very frequently undergo the great purification ceremony, called the *Barashnom* of nine nights. In the same way every Brahman has, as often as he brings a *Soma* sacrifice to undergo the *Dikṣa* (see 1, 3; 4, 26.) One such ceremony is even not considered sufficient. For the sacrifice has besides the *Dikṣa* to undergo the *Pravargya*, which is a similar preparation for the great *Soma* day. Even the animal sacrifice must precede the solemn *Soma* festival; for it is of minor importance. The animal is instead of the sacrificer himself.

The animal when sacrificed in the fire, goes to the gods, and so does the sacrificer in the shape of the animal (see page 80 of the translation). The animal sacrifice is vicarious. Being thus received among the gods, the sacrificer is deemed worthy to enjoy the divine beverage, the Soma, and participate in the heavenly king, who is Soma. The drinking of the Soma juice makes him a new man; though a new celestial body had been prepared for him at the Pravargya ceremony, the enjoyment of the Soma-beverage transforms him again; for the nectar of the gods flows for the first time in his veins, purifying and sanctifying him. This last birth to the complete enjoyment of all divine rights is symbolically indicated in rites of the morning libation (see 32, 35; 38; 3, 2).

The principal features of this Agniṣṭoma sacrifice must be very ancient. For we discover them almost complete with the Parsis. They also do not prepare [61] the corresponding Homa (Soma) juice alone, but it must always be accompanied with other offerings. The Puroḍāśa of the Brahmans, which always belongs to a Soma libation, is represented by the Dārūn (holy bread), the animal offering indicated by the ring of hair (*varaśa*) taken from an ox, to be placed on the same table with the Homa. The Homa shoots are treated in the same way, when brought to the spot, as the Brahmans treat them. The Parsi priest sprinkles them with water,<sup>1</sup> which is exactly the *Apydyana* ceremony of the Brahmans. He must go round the fire with the Homa just as the Brahmans carry the Soma round the sacrificial compound (see 1, 14). The ceremonies of preparing and drinking both the Homa and Soma juice are quite similar.<sup>2</sup> The water required for it must be consecrated, which exactly corresponds to the Vasatīvaris and Ekadhanās of the Brahmanical Soma service (2, 20). The Zota of the Parsis drinks his cup filled with Homa in three turns, so does the Hotar also from the Graha. After the libation has been poured from the Grahas into the fire, and drunk by the Hotar, the Stotras are chanted, and then the Sastras belonging to them recited. In a similar way the Zota priest repeats, shortly after having enjoyed the Homa, the *Gāthās* of Zarathustra Spitama (Zoroaster), which [62] are metrical compositions, and represent the Sastras of the Brahmanical Soma service. He must repeat five such *Gāthās*, just as there are five Sastras, at the morning

<sup>1</sup>The mantra repeated at that occasion is Yaśna 10, 1, "May the water-drops (sprinkled over the Homa) fail to the destruction of the Devas, and Devis."

<sup>2</sup>Compare notes 8 on page 118, 5 on page 131, 14 on page 137, and my Essays on the Sacred Language, &c., of the Parsis, pages 132-33, 167.

and midday libations, and at the *Ukthya Soma* sacrifice at the evening libations also.

These are only a few of the points of comparison which I could easily enlarge ; but they will be sufficient to show, that the *Agniṣṭoma Soma* sacrifice was originally the same ceremony as the *Homa* rite of the Parsi priests. The opinions of both the *Brahmans* and *Parsis* on the effect of the drinking of the *Soma* (*Homa*) juice are besides exactly the same. The *Brahmans* believe that it leads to heaven ; so do the *Parsi Priests*. They say, that *Homa* is a plant, and a great angel. Any one who has drunk the *Homa* juice becomes united with this angel, and after his death an inhabitant of paradise. For the juice which is in the body of the priest who has drunk him, goes to heaven, and connects him mystically with the angel.

With particular care are the the so-called *Sastras* or recitations of the *Hotṛi* priests treated in the *Aitareya Brāhmaṇam*. The fifth chapter of the second, and the three first chapters of the third book are entirely taken up with the exposition of the *Shastras* of the *Hotar* at the morning, midday, and evening libations. As the reader may learn from a perusal principally of the third book, the *Sastras* always belong to *Stotras* or performances by the *Sāma* singers, *viz* : the *Udgātar* or chief singer, the *Prastotar* who chants the prelude, and the *Pratihartar* [63] who chants the response. Their recitations must be very ancient, as we have seen ; for they are by the name *uktha* (exactly corresponding to *ukhdhem* in the Zend language) frequently mentioned in the *Sāmhitā*. A closer examination of them will throw much light on the history of the composition of the *Vedic* hymns. As ancient as the *Sastras* are the *Stomas*, the exposition of which forms one of the topics of the *Sāmaveda Brāhmaṇas* (see note 18 on page 237-38). The word *stoma* is in the form *stoma* also known in the *Zend-Avesta*. The *Parsi* priests understand by it a particular sacrificial ceremony of minor importance, which consists in consecrating a meal (meat is at this occasion indispensable) in the honour of an angel or a deceased person, to be enjoyed afterwards by the whole party assembled. That the idea of "sacrificial rite" was attached also by the *Brahmans* to the word, clearly follows from the terms, *Agniṣṭoma* and *Jyotiṣṭoma*. The musical performance which was originally alone called a *Stoma*, formed a necessary part of certain sacrifices, and was then, as *pars pro toto*, applied to the whole rite.

The universal character of the *Agniṣṭoma* and its meaning is treated especially in the fourth chapter of the third book. In its last chapter, and

in the two first of the fourth, the principal modifications of the Agniṣṭoma are mentioned, and briefly described, viz., the Ukthya, Solasi, and Atirātra, along with the Aśvina Sastra.

The Atirātra sacrifice introduces, however, the [64] Sattras or sacrificial sessions, the principal rules for the Hotṛi performances of which are laid down in the third chapter of the fourth book. They are applicable for Sattras which last for a whole year. The two last chapters of the fourth, and the first four chapters of the fifth book describe very minutely the duties of the Hotar during the ten principal days of the Dvādaśāha which may be performed as a Sattra, or as a Ahina (a Soma sacrifice lasting for more than one, and less than thirteen days).

The last chapter of the fifth book is taken up with miscellaneous matter, such as the penances required of an Agnihotri when he becomes guilty of some fault, or if some misfortune should befall him regarding his duties towards his sacred fires, and the question, whether the Agnihotram (daily burnt offering) is to be offered before or after sunrise; it further treats of the duties of the Brahmā priest, how he has to perform the penances for mistakes committed by any one of the performing priests.

The whole sixth book treats, after some remarks on the offices of the Grāvastut and Subrahmanyā, almost exclusively of the duties of the six minor Hotṛi-priests, principally at the great Soma sacrifices, which last for one week at least, or for a series of weeks (Ṣāḥa). We find in it descriptions of the so-called Silpa Sastras, or "skilful (rather very artificial) recitations" of the minor Hotars. These Sastras, principally the Vālakhilyas, the Vṛiṣākapi, Evayāmarut, and the so-called Kuntāpa hymns, are no doubt the latest additions, looking like [65] decorations, to the ritual of the Hotṛi-priests. The whole book has the appearance of a supplement to the fourth and fifth.

The seventh and eighth books treat principally of the sacrifices of the Kṣattriyas and the relationship in which the princes stand to the Brahmans. They are, from an historical point of view, the most important part of the whole Brāhmaṇam.

The seventh book describes first the division of the sacrificial animal into thirty-six single pieces, and their distribution among the officiating priests, the sacrificer, his wife, and other persons connected with the performance of the sacrifice.

Then follows a chapter of penances for neglects on the part of an Agnihotri, or mishaps which might befall him. This is a continuation of the fifth chapter in the fifth book.

In the third chapter we are introduced to the rites of the princely inauguration ceremonies connected with a sacrifice, by the story of *Sunashēpa*. On account of its containing *Rik* verses, as well as *Gāthās* (stanzas) it was to be told to the king on the day of its inauguration by the Hotar. The story is highly interesting; for it proves beyond doubt the existence of human sacrifices among the ancient Brahmans, and shows that they were in a half savage state; for we find here a Brahman selling his son to a prince to be immolated.

Now three kinds of such inauguratory sacrifices for the king, called *Rājasūyas*, are described, viz. [66] *Abhiṣeka*, *Punarabhiṣeka*, and *Mahābhiṣeka*. The principal part of all these ceremonies consists in the sprinkling of holy water over the head of the kings, which is called *abhiṣeka*. It corresponds to the ceremony of anointing the kings with the Jews. It is of particular interest to observe that the Brahmans at this occasion did not allow the king to drink the proper *Soma* juice, but that he had to drink instead of it, a beverage prepared from the roots and leaves of several trees. The enjoyment of the *Soma* juice was a privilege reserved by the Brahmans to themselves alone. The king was, properly speaking, even not entitled to bring a sacrifice at all. It was only for the sake of the most extravagant gifts which the shrewd Brahmans extorted from kings for their offices, that they allowed him to bring a sacrifice. But before he could do so, he was to be made first a Brahman himself; at the conclusion of the ceremony he had, however, to resign his Brahmanship, and return to his former caste.

The last chapter of the *Brāhmaṇam* is taken up with the appointment by the king of a duly qualified Brahman to the office of a house-priest, who is called *purohita*, i.e., president, superintendent. The word, as well as the office, must be very ancient; for we find it not only in the *Samhitā* of the *Rigveda*, but even in the *Zend-Avesta*. It is, as to etymology, the same word as *paradhāta*,<sup>1</sup> which is generally [67] the epithet of one of the most ancient Iranian heroes, of *Haoshyanha* (see *Yashts* 5, 20; 9, 3; 15, 7; 17, 24 ed. Westergaard) the Hosheng of the *Shāhnāmāh*. The later Iranian legends, as preserved in the *Shāhnāmāh*, make of the *paradhātas* a whole dynasty of kings, which they call *Peshdadians* (the modern Persian corruption of the primitive *paradhāta*) who then precede the *Kayanians* (the *Kavis* of the *Vedas*). This shows that the institution of

<sup>1</sup> The word *purohita* is composed of *puras* before, and *hita* placed (from the root *dhā*); so *paradhāta* also; *pard* is the *Zend* form of *purd* before, which is equivalent to *puras*, and *dhāta* is the *Zend* participle of the root *dhā*.

serve practical as well as theoretical ends. From a practical point of view it was to be a guide to the repeaters of the mantras of the Rigveda in some of their most important performances; but as regards the theoretical one, the author intended to instruct them on the real ends of their profession, viz. to make the sacrificer, by means of the mystical power ascribed to the mantras, either attain to anything he might wish for, or if the Hotar should from some reason or other choose to do so, to deprive him through the same power of his property, children, and [71]life. The Hotris could learn from such a book how great their power was as the preservers of the sacred Rik verses. Every one who wished to perform a sacrifice as the only means for obtaining the favour of the gods, was entirely given up to the hands of the Hotri-priests, who could do with him what they pleased.

The mantras referred to are, for the most part, to be found in the Rigveda Samhitā which we have at present. There are, however, several quoted, which are not to be met with in it, whence we must conclude, that the Samhitā of the Aitareyins belonged to a Śakhā different from that one (the Śākala Śakhā) which is at present only known to us. Aśvalāyana, in his Śrauta Sūtras, which are, as we have seen, founded on the Aitareya Brāhmaṇam, generally supplies the text of those mantras which are wanting in the Samhitā. Several of them are in the Atharvaveda Samhitā, but they generally show different readings. In comparing both, those in the Aśvalāyana Sūtras, and those in the Atharvaveda Samhitā, we find that, if there is any difference, the text of the Atharva is then always incorrect. It is remarkable that we do not only discover some relationship between the supposed Śakhā of the Aitareyins and the Atharvaveda Samhitā, but also between the Aitareya and Gopatha Brāhmaṇam. Whole kāndikās of the Aitareya, such as those on the Vaśatkāra (3, 7-8) on Atirātra (4, 5) are almost literally to be found in the Gopatha Brāhmaṇam of the Atharvaveda.

The author's own additions consisted principally [72] in critical remarks, recommending certain practices, and rejecting others, statement of reasons, why a particular rite must be performed in a particular way, and explanations of apparent anomalies in the ritual. The author does never, however, speak in the first person; for the whole he has the appearance of a tradition having descended from him. He is referred to only in the third person by the words, *taddha smāha*, "this he told." The theologians whose opinions are either accepted or rejected, are generally mentioned in the third person plural by the words "they say." Now

and then they are called *mahāvadāḥ*, i.e. the speakers of great things. But their real name appears to have been *Brahmavādins*, i. e. the speakers on Brahma (theologians, divines), which term we frequently meet in the Taittiriya Veda (Black Yajurveda.)

The work was, like the other Brāhmaṇas, no doubt, like the Saṁhitā, orally handed down. Some external mark is still visible. At the end of each *Adhyāya* the last word, or phrase, is put twice. The same fact we observe in all other Brāhmaṇas as well as in the Sūtras. This was evidently a mark for the repeater as well as the hearer by which to recognise the end of a chapter, each of which formed a little treatise for itself.

Regarding the repetition of the Brāhmaṇam we have to remark, that it is done in a very slow tone, but quite monotonously, whilst the Brāhmaṇas of the Yajurveda are recited with the proper accents, like the Saṁhitās. Of very frequent occurrence in it is the *pluti* i.e. the lengthening of a vowel to [73] three moras marked by 2. This *Pluti* is used in three cases, (1) to ask a question, (2) to deliberate or consider whether a thing should be done or not, and (3) to give some emphasis to a certain word. In the two first cases it expresses exactly the idea of our sign of interrogation, in the latter that of our underlining or italicising of certain important words.

Let us make before we conclude some remarks on the principal sacrificial and theological ideas (as far as they have not been touched already) which pervade the Aitareya Brāhmaṇam.

The sacrifice is regarded as the means for obtaining power over this and the other world, over visible as well as invisible beings, animate as well as inanimate creatures. Who knows its proper application, and has it duly performed, is in fact looked upon as the real master of the world; for any desire he may entertain, if it be even the most ambitious, can be gratified, any object he has in view can be obtained by means of it. The *Yajña* (sacrifice) taken as a whole is conceived to be a kind of machinery, in which every piece must tally with the other, or a sort of large chain in which no link is allowed to be wanting, or a staircase, by which one may ascend to heaven, or as a personage, endowed with all the characteristics of a human body. It exists from eternity, and proceeded from the Supreme Being (Prajāpati or Brahma) along with the *Trividya*, i. e. the three-fold sacred science (the Rik verses, the Sāmans or chants, and the Yajus or sacrificial formulas). The creation of the world [74] itself was even regarded as the fruit of sacrifice performed by the

Supreme Being. The Yajña exists as an invisible thing at all times, it is like the latent power of electricity in an electrifying machine, requiring only the operation of a suitable apparatus in order to be elicited. It is supposed to extend, when unrolled, from the Ahavaniya or sacrificial fire into which all oblations are thrown, to heaven, forming thus a bridge or ladder, by means of which the sacrificer can communicate with the world of gods and spirits, and even ascend when alive to their abodes. The term for beginning the sacrificial operations is "to spread the sacrifice;" this means that the invisible thing, representing the ideal sacrifice which was lying dormant, as it were, is set into motion, in consequence of which its several parts or limbs are unfolding themselves, and thus the whole becomes extended. This ideal sacrifice stands in the closest relationship with all the sacrificial implements, the sacrificial place, and all the sacred verses and words spoken during its actual performance. The sacrifice being often represented as a kind of being with a body like that of men, certain ceremonies form his head, others his neck, others his eye, &c. The most important thing at a sacrifice is that all its several parts should tally together, and that consequently there should neither anything be in excess, nor deficient in it. This agreeing of the several parts of the sacrifice constitutes its *rūpa* i.e. form. The proper form is obtained, when the mantras which are repeated are in [75] strictest accordance with the ceremony for which they are repeated, or (if the sacrifice lasts for several or many days) when they have the characteristics of the respective days. If the form is vitiated, the whole sacrifice is lost. Mistakes being, on account of the so extremely complicated ritual, unavoidable, the sacrificial being was to be attended by a physician in the person of the Brahma priest (5, 34). Each mistake must be made good by a *prdyaschitta*, i.e. penance, or propitiatory offering.

The power and significance of the Hotri-priests at a sacrifice consists in their being the masters of the sacred word, which is frequently personified by *Vāch* i.e. Speech, who is identical with Sarasvati, the goddess of learning in the latter Hindu Pantheon. Speech has, according to the opinion of the earliest Hindu divines, the power of vivifying and killing. The sacred words pronounced by the Hotar effect, by dint of the innate power of *Vāch*, the spiritual birth of the sacrificer, form his body, raise him up to heaven, connect him with the prototypes of those things which he wishes to obtain (such as children, cattle, &c.) and make him attain to his full life term, which is a hundred years; but they are at the same time a weapon by means of which the sacrificer's enemies, or he himself (if the Hotar have any evil

designs against him) can be killed, and all evil consequences of sin (this is termed *pāpman*) be destroyed. The power and effect of Speech as regards the obtaining of any particular thing wished for, mainly lies in the form in which it is uttered. Thence [76] the great importance of the metres, and the choice of words and terms. Each metre is the invisible master of something obtainable in this world ; it is, as it were, its exponent, and ideal. This great significance of the metrical speech is derived from the number of syllables of which it consists ; for each thing has, (just as in the Pythagorean system) a certain numerical proportion. The Gāyatri metre, which consists of three times eight syllables, is the most sacred, and is the proper metre for Agni, the god of fire, and chaplain of the gods. It expresses the idea of Brahma ; therefore the sacrificer must use it when he wishes for anything closely connected with the Brahma, such as acquirement of sacred knowledge, and the thorough understanding of all problems of theology. The Triṣṭubh, which consists of four times eleven syllables, expresses the idea of strength, and royal power ; thence it is the proper metre by which Indra, the king of the gods, is to be invoked. Any one wishing to obtain strength and royal power, principally a Kṣattriya, must use it. A variety of it the Uṣṇih metre of twenty-eight syllables, is to be employed by a sacrificer who aspires for longevity, for twenty-eight is the symbol of life. The Jagati, a metre of forty-eight syllable, expresses the idea of cattle. Any one who wishes for wealth in cattle, must use it. The same idea (or that of the sacrifice) is expressed by the Pāñkti metre (five times eight syllables). The Bṛibati, which consists of thirty-six syllables, is to be used when a sacrificer is aspiring to fame and renown for this metre is the exponent [77] of those ideas. The Anuṣṭubh metre, of thirty-two, syllables, is the symbol of the celestial world ; thence a candidate for a place in heaven has to use it. The Virāj of thirty syllables, is food and satisfaction ; thence one who wishes for plenty of food, must employ it.

The words contained in these different metrical forms must always be appropriate to the occasion. If the oblation is given to Agni, the verse repeated must contain his name, or an allusion to it ; were it to contain the name of Indra, or one of his characteristics, the offering would be thrown away. Every act, even the most trifling one, is at the sacrificial performance accompanied with mantras, and always such a verse is to be chosen as contains (or is made to contain by interpretation) an allusion to it. This will all be clear to the reader on reference, for instance, to 2, 2, where the mantras connected with every particular act of the ceremony of anointing and erecting the sacrificial post is given.

Of almost equal importance with the metres are the so-called Stomas, based also on numerical proportions. Each Stoma contains a certain number of verses, chanted according to one and the same tune. The number is very often obtained only by frequent repetition of the same triplet of verses (see about the particulars of the Stomas note 18 on pages 237-38 of the translation). Each has, just as the metres, its peculiar symbolical meaning. The Trivrit (nine-fold) stoma, is, for instance, the symbol of Brahma, and the theological wisdom, and has Agni, the house-priest of the gods, for its deity: the Pañchadaśa (fifteen-fold) is the [78] symbol of royal power and thence appropriate to Indra, and the Kṣatriyas: the Saptadaśa (seventeen-fold) is the exponent of wealth in cattle; thence a Vaiśya should use it, or any other sacrificer who wishes to obtain wealth: the Ekavimśa (twenty-one-fold) is the symbol of generation: thence it is principally to be used at the third libation, many rites of which refer to the propagation of progeny. The other Stomas, such as the Triñava (twenty-seven fold), Trayastrims'a (thirty-three-fold), &c., have a similarly symbolical meaning.

Besides the Stomas, the so-called Pṛiṣṭhas (the name of certain Sāmans and their combinations) are a necessary requisite at all the Soma sacrifices. They form the centre of all the ceremonies, and the principal one of them is always regarded as the womb (*yoni*) of the sacrificial being. They are generally only used at the midday libation. The two principal Pṛiṣṭhas are the Rathantara and Bṛihat Sāmans (*abhiteṣṭa sūra nonuma*, and *trāmiddhi hatāmahe*). They can be used singly, or along with one of their kindred (see notes 29 on page 193, 14 on page 282, and 4, 28). The name Pṛiṣṭha means "back," for they are regarded on the whole as the back of the sacrifice.

All these things, metres (*chandas*), Stomas and Pṛiṣṭhas, are believed to be as eternal and divine, as the words themselves they contain. The earliest Hindu divines did not only believe in a primitive revelation of the words of the sacred texts, but even in that of the various forms, which might be used for their repetition or chanting. These forms along with their contents, [79] the everlasting Veda words, are symbols expressive of things of the invisible world, and in several respects comparable to the Platonic ideas. They are in the hands of the sacrificial priests the instruments for accomplishing anything they might wish for in behalf of the sacrificer. But a great deal depends upon the way of using those spiritual instruments. It is a matter of importance whether a mantra is repeated without stopping,

or pāda by pāda (quarter by quarter), or half verse by half verse. The four feet (pādas), of which many metres are composed, represent the four feet of animals. The repetition of such a verse, half verse by half verse, that is, with two stops only, represents the sacrificer who as a human being, has two legs. By thus combining the ideas of four and two-footed beings, the sacrificer is mystically placed amidst cattle, and obtains them, in future, in the largest quantity. Another important point is, whether the mantra is repeated *upiṁśu*, i.e. with an almost inaudible voice, or *tiṣṇim*, i.e. silently, or with a low and slow voice (*mandrasvara*), or with a middle tone (*madhyama*), or very loud (*uttama*). (See 3, 44).

Among the large number of the sacred words, there are always some which have a destructive quality, and must, therefore, be used with great caution. In order to protect the sacrificer, as well as himself, from the dangerous effects of such words, the repeater must, by means of certain other words, or formulas, deprive them of their destructive power, and thus propitiate them. This is generally called *sānti* [80] (propitiation, appeasing). Such dangerous words are for instance, *ṛduṣat* (see 3, 8) and *rudra*, the name of Siva, the god of destruction (3, 34).

The sacrificer, who is the object of all these mystical operations on the part (of the priests) by means of their mantras, chants, and manual labour, is not allowed to remain inactive, but he himself has to repeat certain mantras, expressive of his desires. When, for instance, the Hotar is performing the mystical operation of placing him among cattle, he must say, "May I become rich in cattle!" When the same priest makes a firm standing place (a *pratiṣṭhā*) for him, he must say, "May I go to my place!" Thus he obtains the fulfilment of any desire which might be obtainable by means of a particular verse or mode of repeating, or chant, or performance of a particular rite, when he repeats the appropriate formula at the right time and occasion. For what he himself speaks, connects him with the ideals of his wishes, which are brought within his grasp by the priest.

The objects sacrificed for are manifold, viz. offspring, cattle, wealth, fame, theological learning, skill for performance of sacrifices, and heaven. For gaining heaven a Soma sacrifice is indispensable. For the sacred Soma juice has, according to the opinions of the ancient Hindu theologians, pre-eminently the power of uniting the sacrificer on this earth with the celestial king Soma, and make him thus one of his subjects, and consequently an associate of the gods, and an inhabitant of the celestial world.



the place of another metre. Gāyatrī aspired after the place of Trīṣṭubh and Jagati, Trīṣṭubh after that of Gāyatrī and Jagati, and Jagati after that of Gāyatrī and Trīṣṭubh.

Thereupon Prajāpati saw this Dvādaśāha with metres being removed from their proper places (*ryūlhachhandasa*). He took it and sacrificed with it. In this way, he made the metres obtain (fulfilment of) all their desires. He who has such a knowledge, obtains (fulfilment of) all desires.

The Hotar removes the metres from their proper places, in order that the sacrifice should not lose its essence.

This circumstance that the Hotar changes the proper place of the metres has its analogy in the fact [308] that (great) people when travelling (to a distant place) yoke to their carriages, at every stage, fresh horses or oxen which are not fatigued. Just in the same way, the sacrificers travel to the celestial world by employing at every stage fresh metres (representing the horses or oxen) which are not fatigued. (This results) from changing the places of the metres.

These two worlds (heaven and earth) were (once) joined. (Subsequently) they separated. (After their separation) there fell neither rain, nor was there sunshine. The five classes of beings (gods, men, &c.) then did not keep peace with one another. (Thereupon) the gods brought about a reconciliation of both these worlds. Both contracted with one another a marriage, according to the rites observed by the gods.

In the form of the Rathantara Sāman, this earth is wedded to heaven ; and in the form of the Brīhat Sāman, heaven is wedded to the earth. (And again) in the form of the Naudhasa Sāman, the earth is wedded to heaven ; and in the form of the Syāita Sāman, heaven is wedded to the earth.

In the form of smoke, this earth is wedded to heaven ; in the form of rain, heaven is wedded to the earth.

The earth put a place fit for offering sacrifices to the gods into heaven. Heaven (then) put cattle on the earth.

The place fit for offering sacrifices to the gods which the earth put in heaven is that black spot in the moon.

This is the reason that they perform their sacrifice in those half months in which the moon is waxing and full (for only then that black spot is visible) ; for they only wish to obtain that (black spot).

Heaven (put) on the earth herbs for pasturage. About them Tara, the son of Kavasa, said : O Janamejaya, what is (to be understood by the words) [309] *poṣa* (fodder) and *ṛsi* (herbs of pasturage) ? This is the reason that those who care for what proceeds from the cow (such as milk, &c.)

put the question (when sending a cow to a pasturage), are there *ūśas*, i.e., herbs of pasturage? For *ūṣa* is fodder.

That world turned towards this world, surrounding it. Thence heaven and earth were produced. Neither came heaven from the air, nor the earth from the air.

## 28.

(*On the Sāma Priṣṭhas.*) <sup>6</sup>

At the beginning, there were Bṛihat and Rathantaram; through them there were Speech and Mind. Rathantaram is Speech, Bṛihat is Mind. Bṛihat being first created, thought Rathantaram to be inferior; the Rathantaram put an embryo in its body and brought forth Vairūpam. These two, Rathantaram and Vairūpam joined, thought Bṛihat to be inferior to them; Bṛihat put an embryo in its own body, whence the Vairājam was produced. These two, Bṛihat and Vairājam joined, thought Rathantaram and Vairūpam to be inferior to them. Rathantaram then put an embryo in its body, whence the Śākvarām was produced. These three, Rathantaram, Vairūpam, and Śākvarām thought Bṛihat and Vairājam to be inferior to them. Bṛihat then put an embryo in its body, whence the Raivatam was produced. These three Sāmans on each side (Rathantaram, Vairūpam, Śākvarām, and Bṛihat, Vairājam, Raivatam) became the six Priṣṭhas.<sup>7</sup>

At this (time, when the Sāma Priṣṭhas originated) the three metres (Gāyatri, Triṣṭubh, and Jagati) [310] were unable to get hold of these six Priṣṭhas. Gāyatri put an embryo in herself and produced Anuṣṭubh. Triṣṭubh put an embryo in herself and produced Patikti. Jagati put an embryo in herself and produced the Atichandas (metres). The three metres having thus become six, were thus able to hold the six Priṣṭhas.

The sacrifice of him becomes (well) performed and (also) becomes well performed for the whole assemblage (of sacrificer), who at this occasion takes his Dikṣā when knowing this production of the metres and Priṣṭhas.

## FIFTH CHAPTER.

(*The Two First Days of the Dvādaśha Sacrifice*)

## 29.

(*The Śastras of the Morning and Midday Libations on the First Day.*)

Agni is the leading deity of the first day. The Stoma (required) is

<sup>6</sup> See page 214.

<sup>7</sup> The purport of this paragraph is to show why on certain days of the Dvādaśha the Rathantara Sāman, and on others the Bṛihat Sāman, is required for forming a Priṣṭha with another Sāman. See on these different Sāmans 4, 13.

Trivrit (the nine-fold), the Sāman Rathantaram, the metre Gāyatri. He who knows what deity, what Stoma, what Sāman, what metre (are required on the first day), becomes successful by it. The words *ā* and *pra* are the characteristics of the first day. (Further) characteristics of this day are: *yukta* joined, *ratha* carriage, *śiu* swift, *pā* to drink, the mentioning of the deities in the first padas (of the verses repeated) by their very names, the allusion to this world (earth), Sāmans akin to Rathantaram, metres akin to Gāyatri, the future of *kri* to make.

The Ajya hymn of the first day is, *upa prayanto adhvaram* (1, 74); for it contains the term *pra*, which is a characteristic of the first day.

**[311]** The Pra-uga Sastram is, *vāyavāyāhi darsateme* (1, 2-3); for it contains the term *ā*, a characteristic of the first day.

The Pratipad (beginning) of the Marutvatiya Sastra is, *ā tvā ratham yathotaye* (8, 57, 1-3); its Anuchara (sequel), *idam vaso sutam andhah* (8, 2, 1-3); they contain the terms *ratha* and *pība* (drink), which are characteristics of the first day.

The Indra-Nihava Pragātha is, *indra nediya ed ihi* (Vālakh. 5, 5-6); here the deity is mentioned in the first pada, which is a characteristic of the first day.

The Brāhmaṇaspatya Pragātha is, *praitu Brahmanaspatih* (1, 40, 3-4); it contains the term *pra*, which is a characteristic of the first day.

The Dhāyyās are, *agnir netā, tvam Soma kratubhiḥ, pīnvanty apah* (Ait. Br. 3, 18); here are the deities mentioned in the first padas, which is a characteristic of the first day.

The Marutvatiya Pragātha is, *prava indrāya brihate* (8, 78, 3-4); it contains the term *pra*, which is a characteristic of the first day.

The (Nivid) hymn is, *ā yātv indro vase* (4, 21); it contains the term *ā*, which is a characteristic of the first day.

#### (Niṣkeralya Sastra)

The Rathantara Priṣṭham is, *abhi tvā śūra nonumo* (7, 32, 22-23) and *abhi tvā pūrvapitaye* (8, 3, 7-8); (this is done) at a Rathantara day, of which characteristic the first day is.

The Dhāyyā is, *yad vāvāna* (Ait. Br. 3, 22); it contains the term *ā*, which is a characteristic of the first day.

The Sāma Pragātha is, *pība sutasya* (8, 3, 1-2); it contains the term *pība*, "drink," which is a characteristic of the first day.

The Tārkṣyam is, *tyam nū su rājinam* (Ait. Br. 4, 20). The Hotar repeats it before the (Nivid) hymn **[312]** (of the Niṣkevalya Sastra). The Tārkṣyam is safe journey. (It is repeated) for securing safety.

He who has such a knowledge makes his journey in safety and reaches the end of the year in safety.

## 30.

(*The Rest of the Niṣkevalya Sastra, and the Sastras of the Evening Libation*)

The (Nivid) hymn (of the Niṣkevalya Sastra) is, *ā na indro dārād* (4, 20); it contains the term *ā*, which is a characteristic of the first day.

Both Nivid hymns, that of the Marutvatiya as well as that of the Niṣkevalya Sastras are (so called) *Sampātas*.<sup>1</sup> Vāmadeva, after having seen (once) these (three) worlds, got possession of them (*samopatata*) by means of the *Sampātas*. On account of his getting possession of (*sampati*) by means of the *Sampātas*, they are called by this name (*sampātas*).

The reason that the Hotar, on the first day, repeats two *Sampāta* hymns, is, to reach the celestial world, to get possession of it, and join (its inhabitants).

The Pratipad (beginning verse) of the Vaiśvadeva Sastra on the first day, which is a Rathantara day<sup>2</sup> [313] is, *tat savitur vrinimake*, (5, 82, 1-3); its Anuchara (sequel) is, *adya no deva savitar* (5, 82, 4-6). It is used at a Rathantara day, which is characteristic of the first day.

The (Nivid) hymn for Savitar is, *yuñjate mana uta* (5, 81); it contains the term *yuj* to join, which is a characteristic of the first day.

The (Nivid) hymn for Heaven and Earth is, *pra dyād yajñāḥ* (1, 159); it contains the *pra*, which is a characteristic of the first day.

The (Nivid) hymn for the Ribhus is, *iheha to manasā* (3, 60). If it would contain *pra*, and *ā*, the (proper) characteristics of the first day, then all would be *pra*, i. e., going forth, and consequently the sacrificers would depart (*prāśyan*) from this world. This is the reason that the Hotar repeats on the first day (as Nivid hymn for Heaven and Earth) *iheha mano* though it does not contain the term characteristic of the first day).

<sup>1</sup> See Ait. Brāhm. 6, 18.

<sup>2</sup> The so-called Rathantara days of the Dvādaśāha are the first, third and fifth. Sāy. here remarks that the Pratipad of the Vaiśvadeva Sastras is joined to the Rathantara Sāman. This is, however, an erroneous statement, as I can prove from the Sāma prayoga of the Dvādaśāha (the last sacrifice of this kind has been, in this part of India, performed about fifty years ago) which is in my possession. The triplet addressed to Savitar is always (at all Soma sacrifices) the opening of the Vaiśvadeva Sastra on the evening libation; but on the first day of the Dvādaśāha, there is besides the Arbhava Pavamāna Stotra, only the Yajñā yajñāya Sāma used, the same which is required at the evening libation of the Agniṣṭoma. Sāy. wrote that explanation only to explain the term *rāthantara*. This means only that this is done on the "Rathantara day." The Rathantara is on this day required at the midday libation.

*Iha*, i.e., here, is this world. By doing so, the Hotar makes the sacrificers enjoy this world.

The (Nivid) hymn for the Viśvedevāḥ is, *devān hure brihach chhatasah svastaye* (10, 66). The deities are mentioned in the first pada, which is a characteristic of the first day.

The reason that the Hotar repeats this hymn (as Nivid Sūkta) for the Viśvedevāḥ on the first day, is to make the journey (of the sacrificers) safe, because those who hold a session lasting for a year, or who perform the Dvādaśāḥa, are going to set out on a long journey. Thus the Hotar makes (for them) the journey safe.

He who has such a knowledge reaches in safety the end of the year, as well as those who have a Hotar knowing this and acting accordingly.

The Partipad of the Agnimāruta Śastra is, *vaiś vānaryā prihupājase* (3, 3). The deity (Vaiśvānara) [314] is mentioned in the first pada, which is a characteristic of the first day.

The (Nivid) hymn for the Marutas is, *pra trakṣasah pra tavasah* (1, 87). It contains the term *pra*, which is a characteristic of the first day.

He repeats the Jātavedās verse, *jātavedase sunavāma* (1, 90, 1) before (the Jātavedās) hymn. The Jātavedās verse is safe journey. (It is repeated) for securing a safe journey. Thus he secures a safe journey (for the sacrificer). He who has such a knowledge reaches in safety the end of the year.

The (Nivid) hymn for Jātavedās is, *pra tavyasim nāryasim* (1, 143). It contains the term *pra*, which is a characteristic of the first day.

The Agnimāruta Śastra (of the first day of the Dvādaśāḥa) is the same as in the Agniṣṭoma<sup>3</sup>. The creatures live on what is performed equally in the sacrifice (i.e., in several different kinds of sacrifices). Thence the Agnimāruta Śastra (of the first day of the Dvādaśāḥa) is identical (with that of the Agniṣṭoma).

### 31

(*The Characteristics of the Second Day of the Dvādaśāḥa. The Śastras of the Morning and Midday Libations. Story of Sāryāta, the son of Mānu*)

Indra is the leading deity of the second day; the Stoma (required) is the fifteen-fold (*pañchadaśa*), the Sāman is Brihat, the metre is Trisṭubh. He who knows what deity, what Stoma, what Sāman, what metro (are required for the second day) succeeds by it. On the second day, neither *a* nor *pra* (the characteristics of the first day) are used, but *sthā* (derivations from this root) "to stand," is the characteristic. Other

<sup>3</sup> See 3, 35-38.

characteristics of the second day are, *ārdhva* [315] upwards, *prati* towards, *antar* in, between, *vriṣṭan* male, *vridhan* growing, the deities mentioned (by their names) in the second pada, the allusion to the airy region, what has the nature of the Brihat Sāman, what has the nature of the Triṣṭubh the present tense<sup>4</sup>.

The Ajya (hymn) of the second day is, *agnim dītam vriṣṭimake* (1, 12); this contains the present tense (in *vriṣṭimake*), which is a characteristic of the second day.

The pra-uga Śastra is, *vāyo ye te sahasriyo* (2, 41); it contains the term *vridhan* growing, increasing, in the words *sutah soma ritā ridha* (2, 41, 4), which is a characteristic of the second day.

The Pratipad (beginning) of the Marutvatiya Śastra is, *vīśvānarasya raspatīm* (8, 57, 4-6), and its Anuchara (sequel), *indra it Somapā* (8, 2, 4-6). They contain the terms *vridhan* (8, 57, 5) and *antar* (8, 2, 5), which are characteristics of the second day.

The constant (Indra-Nihava) Pragātha is, *indra nedīya edīhi*.

The Brahmanaspati Pragātha is, *uttīṣṭha brahmaṇaspatē*; it contains the term *ārdhva* up, upwards, (in the word *uttīṣṭha*, i.e., rise), which is a characteristic of the second day.

The constant Dhāyyas are, *agnir netā team soma kratubhīḥ, pīrvanty apāḥ*.

The Marutvatiya Pargātha is, *brihad īndrāya gāyata* (8, 87, 1-2); it contains the term *vridhan* increasing, in the word *ritarridhā*.

The (Nivid) hymn (of the Marutvatiya Śastra) is, *indra somam soma pate* (3, 32); it contains the [316] term *vriṣṭan* in the word *ā vriṣṭasva* "gather strength" (show yourself as a male 3, 32, 2), which is a characteristic of the second day.

The Brihat Priṣṭham (i. e., Stotriyam, and Anurūpam) is *teām iddhi harāmohe* (6, 46, 1-2) and *team hyehi cherave* (8, 50, 7-8); (this is done) on the Bārhata day,<sup>5</sup> of which kind the second day is (the use of the Brihat priṣṭha), being a characteristic of the second day.

The constant Dhāyyā (of the Niṣkevalya Śastra) is, *yad vāvāna*.

The Sāma Pragātha is, *ubhayam śrīpavachcha* (8, 50, 1-2); (the term *ubhayam*, i. e. both) means, what is today and what was yesterday. It belongs to the Brihat Sāman, which is a characteristic of the second day.

The constant Tārkṣya is, *tyam ī ṣu vājinam*.

<sup>4</sup> The word for "present tense" in the original is *kurvat*, which is the participle of the present tense of the root *kri* to make. That it cannot have any other meaning, undoubtedly follows from the application of this term to the hymn *agnim dītam vriṣṭimake*, in the whole of which there is nowhere any present tense or present participle of the root *kri*, but present tenses of other verbs.

<sup>5</sup> The Bārhata days are the second, fourth, and sixth.

(*The Remainder of the Niṣkevalya Śastra and the Śastras of the Evening Libation on the Second Day*)

The (Nivid) hymn (of the Niṣkevalya Śastra) is, *ya ta ṛtir avomā* (6, 25); it contains the term *vriṣan*, in the word *vriṣyāni* (6, 25, 3), which term is a characteristic of the second day.

The Pratipad of the Vaisvadeva Śastra is, *viśva devasya netus* (5, 50, 1), and *tat savitur varenyam* (3, 62, 10-11), the Anuchara (sequel) is, *ā viśvadevam satpatim* (5, 82, 7-9). It belongs to the Bṛihat day, and is thus a characteristic of the second day (which is a Bṛihat day).

The (Nivid) hymn for Savitar is, *ud u Sya devah saritā* (6, 71); it contains the term "up upwards" (in *ut*), which is a characteristic of the second day.

**[317]** The Nivid hymn for Dyāvāprithivi is, *te hi dyāvāprithivi* (1, 180); it contains the term *antar*, which is a characteristic of the second day.

The (Nivid) hymn for the Ribhus is, *takṣan ratham* (1, 111), it contains the term *vriṣan*, in the word *vriṣanrasū*, which is a characteristic of the second day.

The (Nivid) hymn for the Viśvedevāḥ is, *yajñasya yo rathyam* (10, 92); it contains the term *vriṣā* in the words *vriṣa ketur*, which is a characteristic of the second day. This hymn is by Śāryāta. As the Agnigiras were engaged in a sacrificial session for going to heaven, they became always confounded (in their recitations) as often as they were going to perform the ceremonies of the second day (of the Sañjahn). Śāryāta, the son of Manu, made them repeat the hymn, *yajñasya rathyam* on the second day, whereupon they got aware of the sacrifice (the sacrificial personage), and (by means of it) of the celestial world. The reason that the Hotar repeats this hymn on the second day is (to help the sacrificer), to get aware of the sacrifice, and consequently to see the celestial world (of which he wishes to become an inhabitant).

The Pratipad (beginning) of the Agnimāruta Śastra is, *prikṣasya vriṣno* (6, 8); it contains the term *vriṣan*, which is a characteristic of the second day.

The (Nivid) hymn for the Marutas in the Agnimāruta Śastra is, *vriṣne śardhāya* (1, 64); it contains the term *vriṣan*, which is a characteristic of the second day.

The constant Jātavedās verse is, *Jātavedase sunavāma*.

The (Nivid) hymn for Jātavedās is *yajñena vardhata* (2, 2); it contains the term *vridh*, which is a characteristic of the second day.

## [318] FIFTH BOOK.

### FIRST CHAPTER.

(*The Characteristics and Sastras of the Third and Fourth Days of the Dvâdasâha*)

#### 1

(*The Characteristics of the Third-Day. The Sastras of the Morning and Midday Libations*)

The leading deities of the third day are the Viśvedevâh; its (leading) Stoma is the so-called Saptadasa (seventeen-fold), its Sâman the Vairûpam, its metre the Jagati. He who knows what deity, what Stoma, what Sâman, what metre (are required on the third day), becomes successful by it.

What hymn has a refrain, that is a characteristic of the third day. Other characteristics are: *âsva* horse, *anta* end, repetition, (*punarâvritti*) consonance (in the ending vowels), cohabitation, the term "covered, closed," (*paryasta*), the term *three*, what has the form of *anta* (end), the mentioning of the deity in the last pada, an allusion to that world, the Vairûpam Sâman, the Jagati metre, the past tense.

The Ajya Sastra is, *yukṣvâ hi devahdtamân* (8, 64). The gods went to heaven by means of the third day. The Asuras (and) Râkṣas prevented them (from entering it). They said (to the Asuras), "Become deformed, become deformed" (*virâpa*); when the Asuras were becoming deformed, the Devas entered (heaven). This produced the Sâman called Vairûpam, thence it is called so (from *virâpa* deformed). He who has become deformed in consequence of his own guilt, destroys it (his deformity) by means of this knowledge.

[319] The Asuras persecuted the Devas again, and came into contact with them. The Devas turned horses (*âsva*) and kicked them with their feet. Thence the horses are called *âsva* (from *âs* to reach). He who knows this obtains (*âśvate*) all he desires. Thence the horse is the swiftest of animals, because of its kicking with the hind-legs. He who has such a knowledge destroys the consequences of guilt. This is the reason that the Ajya hyma on the third day contains the term *âsva* horse, which is a characteristic of the third day.

The Pra-uga Śastra consists of the following triplets : *vāyavāyihi vitayē* (5, 51, 5-7) *vāyō yāhi śivād* (8, 26, 23-25), *indrāś cha vāyav eṣṭm utāndm* (5, 51, 6-8), *ā mitre varuṇē vayam* (5, 72, 1-3), *āśvināvēha gachhatām* (5, 75, 7-9), *āyāḥ adribhiḥ* (5, 40, 1-3), *sajāt̄ dacebhir viśvebhir* (7, 34, 15-17), *uta nah priyā* (6, 61 10-12). They are in the Uṣṇih metre, have a refrain (*śamānōdārakam*), which is a characteristic of the third day.

*Tam tam id rādhase* (8, 57, 7-9), *traya īndrasya Soma* (8, 2, 7-9) are the beginning and the sequel of the Marutvatiya Śastra, which contain the terms, *nṛtā*, i.e., consonance (8, 57, 7) and *traya*, i.e., three, which are characteristics of the third day. *Indra nediyā* (Vāl. 5, 5-6) is the constant (Indra-Nibava) *pragdīḥāḥ*.<sup>1</sup> *Pranānam Brahmanaspatir* (1, 40, 5-6) is the Brāhmaṇaspatya Pragātha which has a consonance (of vowels), is a characteristic of the third day. *Agnir netā* (3, 20, 4), *trayā Soma kratubhiḥ* (1, 91, 2), and *pīnānty apō* (1, 64, 6) are the immovable Dhāyyas. *Nakīḥ Sudāsō ratham* (7, 32, 10) [320] is the Marutvatiya Pragātha, which contains the term *prayasta*, i.e., covered, closed. *Tryaryamā manuṣo devatātā* (5, 29) is the (Nivid) hymn (for the Marutvatiya Śastra); it contains the term "three." *Yad dyāra indra* (8, 59, 5-6), *yad indra yāvatas* (7, 32, 18-19) form the Vairūpam Priṣṭham on the third day, which is a Rathantara day, which is a characteristic of the third day.

*Yad vāvāna* (10, 74, 6) is the constant Dhāyyā. By repeating (after this Dhāyyā) : *abhi tvā śāra nonumah* (7, 32, 22-23) the Hotar turns back the womb (of this day), because this (third) day is, as to its position, a Rathantara day which Sāman is, therefore, the womb of it. *Indra tridhātu īarayam* (6, 46, 9-10) is the Sāma Pragātha; it contains the term "three" (in *tridhāta*). *Tyam ī su vājinam* (10, 178) is the constant Tārksya.

## 2

(*The Nivid Hymn of the Niśkevalya Śastra, and the Śastras  
of the Evening Libation of the Third Day*)

*Yo jātō eva prāthamō māndavān* (2, 12) is the (Nivid) hymn, every verse of which ends in the same words (*sa jānsa Indraḥ*), which is a characteristic of the third day. It contains the words *sa jana* and *Indra*. If this be recited, then Indra becomes possessed of his Indra (peculiar) power. The Sāma singers, therefore, say, the Rigvedis (the Hotars) praise Indra's peculiar nature (power, *indrasya indriyam*). This hymn is by the Rishi Gr̄itsamada. By means of it, this Rishi obtained Indra's favour

<sup>1</sup> Sāyaṇa explains *panarnirātā* as follows : पुनर्निरात् रस्त्वेत्तेषावर्णान्, पुनः पुनर्निरात्तेषाम् त्वं नान्तरात्त्वम्, This clearly expresses what we call consonance; the recurrence of the same vowel at the end is compared to the movements of a dancer (*ānirāttam*).

## [318] FIFTH BOOK.

### FIRST CHAPTER.

*(The Characteristics and Śastras of the Third and Fourth Days of the Dvādaśīha)*

#### 1

*(The Characteristics of the Third-Day. The Śastras of the Morning and Midday Libations)*

The leading deities of the third day are the Viśvedevāḥ ; its (leading) Stoma is the so-called Saptadasha (seventeen-fold), its Sāman the Vairūpam, its metre the Jagati. He who knows what deity, what Stoma, what Sāman, what metre (are required on the third day), becomes successful by it.

What hymn has a refrain, that is a characteristic of the third day. Other characteristics are : *āśva* horse, *anta* end, repetition, (*punardevitti*) consonance (in the ending vowels), cohabitation, the term "covered, closed," (*paryasta*), the term *three*, what has the form of *anta* (end), the mentioning of the deity in the last pada, an allusion to that world, the Vairūpam Sāman, the Jagati metre, the past tense.

The Ajya Śastra is, *yukṣvā hi devahūtamān* (8, 64). The gods went to heaven by means of the third day. The Asuras (and) Rākṣas prevented them (from entering it). They said (to the Asuras), "Become deformed, become deformed" (*virūpa*) ; when the Asuras were becoming deformed, the Devas entered (heaven). This produced the Sāman called Vairūpam, thence it is called so (from *virūpa* deformed). He who has become deformed in consequence of his own guilt, destroys it (his deformity) by means of this knowledge.

**[319]** The Asuras persecuted the Devas again, and came into contact with them. The Devas turned horses (*āśva*) and kicked them with their feet. Thence the horses are called *āśva* (from *āś* to reach). He who knows this obtains (*āśvite*) all he desires. Thence the horse is the swiftest of animals, because of its kicking with the hind-legs. He who has such a knowledge destroys the consequences of guilt. This is the reason that the Ajya hymn on the third day contains the term *āśva* horse, which is a characteristic of the third day.

The Pra-uga Sastra consists of the following triplets : *vīyavāyāhi vītayā* (5, 51, 5-7) *vīyō yāhi sīvīd*, (8, 26, 23-25), *indraś cha vīyav vīdām sūtāndām* (5, 51, 6-8), *ā mitre varunē vayam* (5, 72, 1-3), *āśvināvēha gachhatām* (5, 75, 7-9), *āyāhy adribhīb* (5, 40, 1-3), *sajīt̄ devebhir viśvebhir* (7, 34, 15-17), *uta nab priyā* (6, 61, 10-12). They are in the Uṣṇih metre, have a refrain (*samānodarkam*), which is a characteristic of the third day.

*Tam tam id rādhāse* (8, 57, 7-9), *traya īndrasya Soma* (8, 2, 7-9) are the beginning and the sequel of the Marutvatiya Sastra, which contain the terms, *nṛtā*, i.e., consonance (8, 57, 7) and *traya*, i.e., three, which are characteristics of the third day. *Indra nedīya* (Vāl. 5, 5-6) is the constant (Indra-Nihāva) *pragāthā*.<sup>1</sup> *Pramānam Brahmanaspati* (1, 40, 5-6) is the Brāhmaṇaspatya Pragātha which has a consonance (of vowels), is a characteristic of the third day. *Agnir netā* (3, 20, 4), *tram Soma kratubhīb* (1, 91, 2), and *pīnvanty apō* (1, 64, 6) are the immovable Dhāyyās. *Nakīb Suddāsō rātham* (7, 32, 10) [320] is the Marutvatiya Pragātha, which contains the term *prayasta*, i.e., covered, closed. *Tryaryamā manuṣo devatātā* (5, 29) is the (Nivid) hymn (for the Marutvatiya Shastra); it contains the term "three." *Yad dyāra indra* (8, 59, 5-6), *yad indra yāvatas* (7, 32, 18-19) form the Vairūpam Pṛiṣṭham on the third day, which is a Rathantara day, which is a characteristic of the third day.

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## 2

(*The Nivid Hymn of the Nīṣkevalyā Sastra, and the Sastras of the Evening Libation of the Third Day*)

*Yo jātō eva prathamō manasrān* (2, 12) is the (Nivid) hymn, every verse of which ends in the same words (*sa jānsa Indraḥ*), which is a characteristic of the third day. It contains the words *sa jana* and *Indra*. If this be recited, then Indra becomes possessed of his Indra (peculiar) power. The Sāma singers, therefore, say, the Rigvedis (the Hotars) praise Indra's peculiar nature (power, *indrasya indriyam*). This hymn is by the Rishi Grītsamada. By means of it, this Rishi obtained Indra's favour

<sup>1</sup> Sayṣṭa explains *panarnirritam* as follows : त्रुपर्वितां रात्रिवितेषाद्वरात्मा, त्रुपः प्रत्यपत्तिमेव यत् नानामात्रूपः. This clearly expresses what we call consonance; the recurrence of the same vowel at the end is compared to the movements of a dancer (*ānūrīttam*).

and conquered the highest world. He who has this knowledge obtains Indra's favour and conquers the highest world.

*Tat Savitur vrintmake vayam* (5, 82, 1-3) and *adyā nō deva saritah* (5, 82, 3-5), are the beginning and the [321] sequel of the Vaiśvadeva Sastra on the third day, which is a Rathantara day.

*Tad devasya Savitur vāryam mahad vrintmake* (4, 53, 1) is the (Nivid) hymn for Savitar. Because the end (which is aimed at) is a great one (*mahad*) ; and the third day is also an end. *Ghritena dyāed prithivi* (6, 70) is the (Nivid) hymn for Dyāvāprithivi. It contains the words *ghritasriyā*, *ghrita prīhā*, *ghritavridhā*, in which there is a repetition (because the word *ghrita* is three times repeated) and the consonance of the terminating vowels (because there is three times *a* at the end), which are characteristics of the third day.

*Anaśvō jātō anabhīśur* (4, 36) is the (Nivid) hymn for the Ribhus. It contains, in the words *rathas trichakrah*, the term "three" (*tri*), which is a characteristic of the third day.

*Parāvatō ye didhiṣanta* (10, 63) is the (Nivid) hymn for the Viśvedevāḥ. Because the word *anta* (the end) is to be found in the word *parāvatō* (*atō* in the strong form *antō*), and the third day is an end (an object). This is the Gayasūkta, by which Gaya, the son of Plata, obtained the favour of the Viśvedevāḥ and conquered the highest world. He who has this knowledge obtains the favour of the Viśvedevāḥ and conquers the highest world.

*Vaisvanardya dhiṣayāmā* (3, 2) is the beginning of the Agnimāruta Sastra. The *anta* (end) is in *dīṣayā* (but the *t* is wanting). The third day is also an "end" (to a *Tryaha* or period of three days).

*Dhṛāvārā marutō* (2, 34) is the (Nivid) hymn for the Marutas. Here by *anta* is the plural (most of the nominatives of this verse are in the plural) to be understood, because the plural is the end (the last among the terminations, following the singular and dual). The third day is also the end (of the *Tryaha*).

[322] *Jātavedase sunavāma* (1, 99, 1) is the constant verse for Jātavedas. *Tvam agne prathamo aṅgirā* (1, 31) is the (Nivid) hymn for Jātavedas, where each verse begins by the same words (*tvam agne*), which is a characteristic of the third day. By repeating *tvam tvam* (in every verse), the Hotar alludes to the following three days (from the fourth to the sixth) for connecting (both series of three days). Those who, with such a knowledge, repeat (at the end of the last Sastra of the third day a hymn every verse of which contains the term *tvam*) have both series of three days performed without interruption and breach.

## 3.

## (On the Nyûñkha)\*

(Sây. These periods of three days form part of the *Navardîtra*—nine nights included in the *Dvâdasâha*. [323] The first Tryahâ or period of three days is now explained, and the very same is the first part of the *prîshyam*, comprising six days. Now the middle part of the *Navarâtra* (the second three days) are to be explained.

The Stomas and Chhandas are at an end (i.e., all the Stoma combinations, and the metres are exhausted) on the third day; that one only remains. This "that one" is the syllable *vâch*, which consists of three sounds; *vâch* is one syllable, and (this) syllable consists of three sounds, which represent the latter three days (out of the six), of which *Vâch* (Speech) is one, and *Gâus* (Cow) is one, and *Dyaus* (Heaven) is one. Therefore, *Vâch* alone is the leading deity of the fourth day.

On just the fourth day, they make *Nyûñkha* of this syllable by pronouncing it with a tremulous voice, increasing and decreasing (dividing) the tone. It serves for rising the fourth day (to make it particularly important). Because the *Nyûñkha* is (produces) food, for the singers seeking a livelihood wander about, in order to make food grow (by their singing for rain).

By making *Nyûñkha* on the fourth day, they produce food; (because it is done) for producing food. Thence the fourth day is *jîtaravat*, i.e., productive. Some say, one must make *Nyûñkha* with a word comprising four sounds; for the animals are fourfooted, in order to obtain cattle. Others say, one must make *Nyûñkha* with three sounds. These three sounds are the three worlds. In order to conquer these worlds, they say,

\* The rules for making the *Nyûñkha* are laid down in *Asval. Sr. S* (7, 11). They are प्रातरनुवाक प्रतिपद्धद्वर्चा योर्युक्तो द्वितीयस्वरमोक्तारं त्रिमात्रसुदातं विस्तस्य तस्य चोपरिद्वादपरिमितान्वचवाद्वैकाराननुदातानुचामस्य, तु त्रीन् पूर्वमत्तरस्त्रिहन्वते न्यून्यमाने, i.e., "on the fourth day is the second sound (syllable) of each of the two first half verses in the beginning of the *Prâtaranuvâkâ* to be pronounced with *Nyûñkha*. (This *Nyûñkha* is made in the following manner). The *o* (in *apô reutatî* and *râyô*) is pronounced thrice with three moras, in the high tone (*uddîta*); this (*o* thus pronounced in the high tone with three moras) is each time followed by an indefinite number of half *os* (i.e., the vowel *o* pronounced very abruptly with half a mora only) or by five only, the last *o* (with three moras) being, however, followed by three half *os* only; the first sound is pronounced with some impetus, when a syllable is spoken with *Nyûñkha*.

This description which is quite exact, as I can assure the reader from my having heard the *Nyûñkha* pronounced by a *Śrotriya*, is illustrated in *Asv* by several instances. It occurs twice in the first verse of the *Prâtaranuvâkâ* (after the words *yo'na râya*, the last syllable of both being changed into *o*), and once in the *Ajya Sûkta* (*vignîm* no 10 21), after the *d* of the word *ya/ldya*, and in the *Nîṣkevalya Śâstra*. The *Nyûñkha* is always followed by a *pratigâra*, pronounced by the *Adhvaryu*, containing also the *Nyûñkha*.

one must make Nyūñkha with one sound only. Sāngalāyana, the son of Mudgala, a Brahman, said "The word 'Vāch' comprises one syllable only; therefore he who makes Nyūñkha by one sound only, does it in the right way." They say, one must make Nyūñkha with two sounds for [324] obtaining a stand-point, for man has two legs, and the animals have four; thus he places the two-footed man among the four-footed animals. Therefore, the Hotar ought to make Nyūñkha with two sounds. At the beginning, he makes Nyūñkha in the morning prayer (Prātaranuvāka); because creatures first eat food with the mouth. In this way, the Hotar places the sacrificer with his mouth (ready for eating) towards food.

In the Ajya Śastra, the Nyūñkha is made in the middle; for, in the middle, he makes the creatures fond of food, and he places thus the sacrificer in the midst of food. In the midday libation, the Hotar makes Nyūñkha at the beginning, because animals eat food with their mouth. Thus he places the sacrificer with his mouth towards food. Thus he makes Nyūñkha at both the libations (morning and midday) for obtaining food.

## 4.

*(The Characteristics of the Fourth Day. The Śastras of  
the Morning and Midday Libations)*

The leading deity of the fourth day is the Vāch. The Stoma is the twenty-one-fold, the Sāman is Vairāja, the metre is Anuṣṭubh. He who knows what deity, what Stoma, what Sāman, what metre (are required) on the fourth day, succeeds through it (the fourth day). The terms *ā pra* are the characteristics of the fourth day. The fourth day has all the characteristics of the first, *viz.*, *yukta ratha āśu pā* (to drink); the mentioning of the deity in first pada, an allusion to this world. Other characteristics of the fourth day are the *jāta, hava, śukra* what has the form of speech (the Nyūñkha), what is by Vimada *viriphita*, what has different metres (*vichandas*), what is wanting in syllables, and [325] what has an excess of them; what refers to Virāj and to Anuṣṭubh; the tense in future (*kariṣyat*).

*Agnim na svavṛiktibhīḥ* (10, 21) is the Ajya hymn of the fourth day.

It is by the Risi Vimada, whose name is contained in an alliteration in it (in *ri vo made*), and has alliterations, consonances, and assonances (*viriphitam*).<sup>3</sup> Such a hymn is a characteristic of the fourth day. It con-

<sup>3</sup> The word *viriphitam* has, it appears, been misunderstood by Śāyaṇa, who explains it by "nyūñkhitā," i. e., in which the Nyūñkha is made. It is true, the Nyūñkha is made by the Hotar, when repeating the two Vimada hymns (*agnim na svavṛiktibhīḥ* 10, 21, and *kuha śrīta indroḥ* 10, 22) on the morning and midday of the fourth day (See Aśv.

sists of eight verses, and is in the Pāñkti metre ; because the sacrifice is a Pāñkti (series of ceremonies) ; and cattle are of the Pāñkti nature (i. e., they consist of five parts) ; (it is done) for obtaining cattle.

These eight verses make ten Jagatis,\* because [326] this morning libation of the middle three days (from the fourth to the sixth) belongs to the Jagat (i. e., Jagatī). This (the connection of the Jagati with the morning libation) is a characteristic of the fourth day.

These eight verses comprise ten Anuṣṭubhs ; for this is the Anuṣṭubh day, in the application of which metre one of the characteristics of the fourth day consists.

These eight verses contain twenty Gāyatrīs ; for this day is, again, a day of commencement (like the first, where Gāyatri is the metre). In this consists a characteristic of the fourth day.

Although this hymn is neither accompanied by the chants of the Sāma singers, nor by the recitations of the Hotṛi priests, the sacrifice does not lose its essence by it, but the sacrificial personage is even actually present (in it) ; thence it serves as the Ajya Śastra of the fourth day. They thus develop (stretch) out (of the form of) the sacrifice (contained in this hymn), the sacrifice (i. e., this hymn is the external shape, in the boundary of which the sacrifice—conceived as a being—extends and thrives), and obtain (through the medium of this hymn) the Vāch again. (This is done) for establishing a connection (between the several periods of three days. Those who have such a knowledge move continually within the closely connected and uninterrupted periods of three days (required for having success in the sacrifice).

Śr. S. 7, 11). But the term *nyūñkha* being perfectly known to the author of our Brāhmaṇam, and its application even being accurately described by him (in 5, 8), It is surprising, only why he should call this peculiar way of lengthening the syllable *o* (m) in the midst of a verse, here *viriphita*. Besides, the Nyūñkha does not take place in the Vimada hymn only, but in the beginning verses, the Prātaranuyāka of which verse is by the Sūdra Rishi Kavaya Alloṣa. *Viriphita* must refer to some peculiarities which lie in the two hymns alluded to. On reference to them, every one will observe that in the first of them, each verse concludes with the word *vivekṣṇe*, and contains the words *vi vo* made, which are an allusion to the name of the Rishi Vimada, who is therefore also called *viriphita* ; in the second, there occurs in the two first verses in the same place (in the commencement of the second pada) the term *adya*, and at the end of several padas in the following verses, the word *vajriyāḥ*. These repetitions of the same words, generally commencing with *vi*, *vi*, *vo* is, no doubt, the proper meaning of the term "*viriphitam*," as understood by the author of our Brāhmaṇam.

4. This is brought about by repeating thrice the first and last verses. The pāñkti consists of 41 syllables. In this way of computation, one obtains 480 syllables, just as many as 10 Jagatis comprise (Sāy.). If they are divided by 32 (the number of syllables for the Anuṣṭubh metre), then we obtain 15 Anuṣṭubhs, and if divided by 24, 20 Gāyatrīs.

The Pra-uga Śastra, which is in the Anuṣṭubh metre, is composed of the following verses: *Vāyō śukro* (4, 47, 1), *vihi hotrā avitā* (4, 48, 1) *vāyō satam harinām* (4, 48, 5), *īndras cha vāyav eṣām* (4, 48 2-1), *ā chikitāna sukratā* (5, 66, 1-3), *ā no viśvābhir ītibhīḥ* (7, 24, 4-6), *tyam u vo aprah-anam* (6, 44, 4-6), *apa tyam vrijiṇam ripum* (6, 51, 13-15) *ambitame naditame* (2, 41, 1-3). In them, there occur the words, [327] *ā pra*, and *śukra*, which are characteristics of the fourth day.

*Tam tvā yajñe bhir īmahe* (8, 57, 10) is the beginning (pratipad) of the Marutvatiya Śastra. The word *īmahe* "we ask for" in this verse, means that this day's work is to be made long (in consequence of the multitude of rites) as it were (just as one has to wait long before a request is acceded to). This is a characteristic of the fourth day (for it indicates the multitude of its rites).

The verses, *Idam vaso sutam andhah* (8, 2, 1-2), *Indra nedīya* (Val 5. 5-6), *prādītu Brahmanaspatir* (1, 4, 34), *Agnir nedī* (3, 20, 4), *tvam Soma kratubhīḥ* (1, 91, 2), *pīvānty apō* (1, 64, 6), *pra va īndrāya brihate* (8, 78, 3), which form part of the Marutvatiya Śastra of the first day, are also required for the fourth day, and are a characteristic of it. *Śrūdhi havam māriṣanya* (2, 11, 1) is the hymn which contains the word *hava* (call), being a characteristic of the fourth day. In the hymn *Marutvā Indra vriṣ-abhō* (3, 47), there is, in its last quarter (47, 5), in the word *huvema*, the root *hu* perceptible, which is a characteristic of the fourth day. This hymn is in the Triṣṭubh metre.

By means of the padas of this hymn which stand firm, the Hotar keeps the libation lest it fall from its proper place (it should be kept in its proper place, like a piece in machinery). *Imam nu māyinam hūva* (8, 65, 13) is the setting (paryāsa), containing the word *hūva*, which is a characteristic of the fourth day. The verses (of this hymn) are in the Gāyatri metre, for the Gāyatri verses are the leaders of the midday libation in these latter three days. That metre is the leading one in which the Nivid is placed; therefore one puts in (these) Gāyatri verses the Nivid.

*Pība Soman Indra mandatu* (7, 22, 1-2) and *śrūdhi havam vīpi-pā-nasyādrer* (7, 22, 4-5) is the Vairāja Prīṣṭham of the Brīhat days, to which the fourth day belongs. [328] This (reference to the Brīhat) is a characteristic of the fourth day.

*Yad vāvāna* (10, 74, 6) is the immovable Dhāyyā.

*Trām iddhi havāmahe* (6, 46, 1) forms the womb (central verse) to which the Hotar brings (all) back, after the Dhāyyā has been recited; for this is a Brīhat Sāma day, according to its position (thence the Pragātha, constituting the text of the Brīhat Sāman, is its womb).

*Tyam Indra pratīrtiṣu* (8, 88, 5) is the Sāma Pragātha ; (the third pada) *asastihā janitā* contains the term "jāta," which is a characteristic of the fourth day. *Tyam aśu vājinam* (10, 178) is the immovable Tārkṣya.

## 5.

(*The Remainder of the Niṣkevalya Śastra, and the Śastras of the Evening Libation*)

*Kuha iruta indrah* (10, 22) is the Vimada hymn, with alliterations, assonances, and consonances, by the Rishi whose (name) is contained in an alliteration (*vi vo* made in 10, 21 being taken as equal to *vimada*). This is one of the characteristics of the fourth day. The hymn *yudhmasya te vriṣabhasya* (3, 46) contains (in the fourth verse) the word *januṣā* (from the root *jan* "to be born"), which is a characteristic of the fourth day. It is in the Triṣṭubh metre. By means of the padas of this hymn which stand firm, the Hotar keeps the libation, lest it fall from its proper place.

*Tyam uah satrāśāham* (8, 81) is the setting. Its words, *viśāsu gītrā āyatam*, indicate that this day's work is to be made long, as it were, which is one of the characteristics of the fourth day. They are in the Gāyatri metre ; the Gāyatris are the leaders of the midday libation in these three (latter) days.

**[329]** The Nivid is to be put in that metre which leads (the day) ; therefore they put the Nivid in the Gāyatris. *Viśvō devasya netus* (5, 50, 1), *tat savitūr varenyam* (3, 62, 10-18), *a viśvadevam saptatim* (5, 82, 7-9), are the beginning and sequel of the Vaiśvadeva Śastra on the fourth day, which is a Bṛihat day, being one of the characteristics of the fourth day. *A devō yātu* (7, 45) is the (Nivid) hymn for Savitar ; it contains the term *a*, which is a characteristic of the fourth day.

*Pra dyudā yajñādib priṣhīvi* (7, 53) is the (Nivid) hymn for Dyāvā-priṣhīvi ; it contains the term *pra*, which is a characteristic of the fourth day. *Pra ribhubhyō dūtam iva vācham iṣya* (4, 33) is the (Nivid) hymn for the Ribhus ; it contains the words *pra* and *vācham iṣya*, which are characteristics of the fourth day. *Pra sukrītū devimantā* (7, 34) is the (Nivid) hymn for the Viśvedevas ; it contains the terms *pra* and *sukra*, which are characteristics of the fourth day. It has different metres, such as consist of two padas, and such as consist of four padas. This is a characteristic of the fourth day.

*Vaiśvānarasya sumatā syāma* (1, 98) is the beginning of the Agni-māruta Śastra ; it contains the term *jāta*, which is a characteristic of the fourth day. *Ka tm vyaktā* (7, 56) is the (Nivid) hymn for the Marutas.

(In the third pada of its first verse) there are the words, *nakir hy evam janīnṣi veda*, which contain the root *jan* to be born (in *janīnṣi*), which is a characteristic of the fourth day. The verses of this hymn are in unequal metres ; some have two padas, some four. This constitutes a characteristic of the fourth day.

*Jātavedase sunavāma somam* (1, 99, 1) is the immovable *Jātavedas* verse. *Agnim narō didhitibir* (7, 1) is the (Nivid) hymn for *Jātavedas* ; it contains the term *janayanta*, which is a characteristic of the fourth [330] day. Its meters are unequal ; there are in it *Virājas* and *Triṣṭubhs*. This constitutes a characteristic of the fourth day.

## SECOND CHAPTER.

### (*The Characteristics and Śastras of the Fifth and Sixth Days of the Dvādaśāha*)

#### 6

### *The Characteristics of the Fifth day. The Śastras of the Morning and Midday Libations*

The leading deity of the fifth day is *Gāus* (the cow). Its *Stoma* is the *Triṇava* (twenty-seven-fold), the *Sāman* is the *Sākvarām*, the metre is *Pañkti*. He who knows what deity, what *Stoma*, what *Sāman*, what metre (are required on this day), succeeds by it. What is not *ā* and not *pra*, what is fixed (standing), that is a characteristic of the fifth day. Besides, the characteristics of the second day re-occur in the fifth, such as *ārdhva*, *prati*, *antar*, *triṣṭan*, *tridhan* : the mentioning of the deity in the middle pada, an allusion to the airy region. (In addition to these, there are the following peculiar characteristics), *dugdha*, (duh to milk) *udha* (udder), *dhenu* (cow) *priṣṇi* (cloud, cow) *mad* (drunk), the animal form, an increase (*adhyāsaḥ*),<sup>1</sup> for the animals differ in size, as it were, one being smaller or bigger than the other.<sup>2</sup> This (fifth) day is *jāgatam*, i.e., it refers to the movable (*jagat*) things (or the *Jagatī* metre), for [331] the animals are movable ; it is *bārhatam*, for the animals have reference to the *Bṛihati* metre ; it is *pañktam*, for the animals refer to the *Pañkti* metre ; it is *vāmam*, i.e., left, because the animals are of this quality.<sup>3</sup> It is *haviṣmat*, i.e., having offerings ; because the animals

<sup>1</sup> The *Pūjā* is considered to have five feet, the mouth being reckoned as the fifth. *Sdy.*

<sup>2</sup> The original *vikyudrī* *īva hi paśatō* cannot be literally translated. I therefore must content myself with a paraphrase, based chiefly on *Sāyanā* ; *kyudrī* means small, low ; and *vī* expresses "different, manifold."

<sup>3</sup> *Sayā* interprets the word *vāma* here differently. He takes it to mean "lovely, beautiful." This, he says, refers to the song (what song, he does not specify) which is pleasing to hear on account of its sweet tones and sounds ; or to the beautiful view which animals, such

are an offering (serve as an offering); it is *vapuṣmat*, i.e., having a body; for the animals have a body; it is *śikvaram pāñktam*, and has the present tense, just as the second day.

*Imam it quvo atithim* (6, 15) is the Ajya Śastra. It is in the Jagati metre with additional other metres (such as Śākvari, Atis akvari, &c.); this is the animal characteristic of the fifth day.

The Pra-uga Śastra of the fifth day, which is in the Brīhati metre, consists of the following verses: *A no yajñām ditiśprisām* (8, 90, 9-10), *ā no vāyo* (8, 46, 25), *rathena prithapājasū* (4, 46, 5-7) *bahavāḥ sūrachak-*  
*sasā* (7, 66, 10-12), *imā u vām dieiṣṭaya* (7, 74, 1-3), *pibāt utasya rasiṇā* (8, 3, 1-3), *devam devam vā vase devam* (8, 27, 13-15) *brihad u gāyīṣe*  
*vacha* (7, 96, 1-3).

In the verse *yat pāñchajanyayāciṣā* (8, 52, 7), which is the beginning of the Marutvatiya Śastra, there is the word *pāñchajanyayā* (consisting of five families) which (five) is a characteristic of the fifth day (it being *pāñkta*, i. e., five-fold.)

*Indra it somapa ekāḥ* (8, 2, 4), *Indra nedīya edihi* (Val. 5, 5), *uttīṣṭha*  
*Brahmanaspate* (1, 40, 1), *Agnir netā* (3, 20, 1), *trām soma kratubhīḥ* (1, 91,  
2), [332] *pīvānty apō* (1, 64, 6), *brihad Indrāya gāyata* (8, 78, 1) is the extension (of the Marutvatiya Śastra) of the fifth day, which is identical with that of the second day.

*Aritīṣī sunvatō* (8, 36) is a hymn which contains the word *mad* "to be drunk." There are (in the first verse) five padas, which is in the Pāñkti metre, all these are characteristics of the fifth day. *Itthā hi soma in mada* (1, 80) is another hymn in the Pāñkti metre, consisting of five padas which contains the word *mad* also.

The hymn *Indra pībā tribhyam suto madāya* (6, 40), composed in the Trīṣṭubh metre, contains the word *mad* also. By means of this pada which remained firm, the Hotar keeps the libation in its proper place, preventing it from slipping down. The triplet *marutvām indra mīḍhā* (8, 65, 7-9) is the setting containing neither the word *ā* nor *pra* which is a characteristic of the fifth day. These verses are in the Gyātrī metre, which lead the midday libation of the three days' sacrifice. The Nivid is placed in that metre which is the leading one. Therefore the Hotar places the Nivid in (these) Gayatris.

as cows, horses, &c., represent to the eye of the spectator. But these explanations have no sense at all, and appear to be mere guesses. I think it better to take the word in the meaning "left" according to which the animals are the "left part" in creation, opposed to men and gods who represent the right.

## 7.

(On the Śākvara Sāman and the Mahānāmnis.  
The Niṣkevalya Śastra.)

On the fifth day, which is a Rathantara day, the Sāma singers chant the Mahānāmnī verses\* according to the Śākvara tune ; this is a characteristic of the fifth day. Indra (having had once a desire of becoming great), made himself great by means of these verses ; therefore they are called Mahānāmnī. These worlds (also) are Mahānāmnīs, for they are great.

[333] Prajāpati had, when he created the universe, the power (of making all) this and everything. The power possessed by Prajāpati to make all this and everything when creating these worlds, became the Śākvari verses. Thence they are called Śākvarīs (from śaknoti, he has the power). He (Prajāpati) made them (these Mahānāmnīs) to extend beyond the frontiers. All that he created as extending beyond the frontiers, \*turned cords (*sima*). Thence comes the word *sīman*, from *sima* a cord.

The verses *Svādor itthā viṣvavato* (1, 84, 10), *upa no haribhīḥ sutam* (8, 82, 31), *indram viśvā avīridhann* (1, 111, 1), are the Anurūpa (of the Niṣkevalya Śastra) ; they contain the words *viṣan*, *priṇi*, *mad*, *eridhan*, which are characteristics of the fifth day. *Yad vāvāna* (10, 74, 6) is the immovable Dhāyyā. By repeating *Abhi tvā idra nonumo* after the Dhāyyā, the Hotar returns to the womb of the Rathantaram (as the receptacle of all ceremonies), this (fifth) day being a Rathantara day by its position. *Mō su tvā vāghataś chana* (7, 32, 1-2) is the Sāma Prāgatha with an additional foot, having the animal form (five parts), which is a characteristic of the fifth day. *Tyam ā su vājinam* is the immovable Tārkṣya.

## 8.

(The Remainder of the Niṣkevalya Śastra. The  
Śastras of the Evening Libation.)

The hymn, *predam brahma* (8, 37) is in the Pāṅkti metre, comprising five padas. The hymn, *Indro madāya vāvridha* (1, 81) is in the Pāṅkti metre, consisting of five padas, and containing the term "mad." By means of the hymn *Satrā madāśas tara* (6, 36, 1) which contains the term "mad" also, and is in the Triṣṭubh metre, the Hotar keeps through its padas which remain firm, the libation in its proper place, [334] thus preventing it from falling down. The triplet, *tam Indram vājaydmasi* (8, 82, 7-9) is the setting (*paryāsa*). (Its third pada) *sa viṣā vriṣabho bhūrat*, contains the animal from (there is the word *viṣan*, i. e.,

\* These are *viddī maghavān*. See 4, 4.

male, in it). It is in the Gāyatrī metre, for the Gāyatrīs are the leading metres at the midday libation in this Tryaha (the three days from the fourth to the sixth). The Nivid is placed in that metre which is the leading. Therefore the Hotar places the Nivid in (these) Gāyatrīs.

The verses, *tat savitur vrinimāhe* (5, 82, 1-3) *adyā no deva savitar* (5, 82, 13-15), are the beginning and sequel of the Vaiśvadeva Sastra on the Rathantara day, of which the fifth is one. *Udu vya derah savitā domānā* (6, 71, 4-6) is the (Nivid) hymn for Savitar. In it there is the word *vāman* (in the last pada), i.e., left, which is a characteristic of the animal form. In the Dyāvāprithivi hymn, *mahi dyārāprithivi* (4, 56) the words *ruvad dhokṣā* (in the last pada) contain the animal form (because the word *dhokṣā*, from the root *duh*, to milk, is in it).

*Ribhur vibhā vāja* (4, 34) is the Ribhu hymn. Because the animals are *vājāḥ*, i. e., property, booty, which (*vājāḥ*) is an animal form. *Stuge janāni survatam naryasibhir* (6, 49, 1) is a hymn (in the Triṣṭubh metre) with an additional pada (in the last verse, which is in the Sakvari, instead of in the Triṣṭubh metre). This is the animal form (animals being supposed to have five feet instead of four, the mouth being counted as the fifth) which is a characteristic of the fifth day. *Hariṣ pāntam ajaram* (10, 88, 1) is the beginning of the Agnimāruta Sastra. It contains the word *hariṣ*, i. e., offering, which is a characteristic of the fifth day. *Vapur na tachchikituṣे* (6, 66) is the (Nivid) hymn for the Marutas, which contains the word *rapus*, i. e., from. *Jātavedase sunavāma* is the invariable Dhāyya. *Agnir hotā* [335] *grīhapatih* (6, 15, 13) is the (Nivid) hymn for Jātavedas, with an additional pada (at the end); this is the animal form, which is a characteristic of the fifth day.

## 9.

### (On the Rituṣyājas of the Sixth Day.)

The sixth day is *deva kṣetra*, i. e., the field of the gods. Those who enter on the sixth day, enter the field of the gods who do not live together, but each in his own house. They say, No Ritu (season) lives in the house of another Ritu. Therefore the priests perform the Rituṣyājas (offerings to the Ritus), each for himself, without appointing another one to do it for them.<sup>1</sup> Thus the priests prepare all the Ritus

<sup>1</sup> This refers to the circumstance that at the common Soma sacrifices, such as the Agniṣṭoma, the Rituṣyāja mantra for the Adhvaryu and the sacrificer are repeated by the Hotar, and not by the Adhvaryu and the sacrificer themselves. But at a Sattra, to which class of sacrifices the Drādāśtha belongs, this is not allowed; each must act for himself, each member of the body of priests who are performing a Sattra, being alternately priest and sacrificer. The Rituṣyāja mantras for the Adhvaryu and sacrificer are the eleventh and twelfth in order. See the note on page 185-86.

without foregoing such or such one (and make them fit for their own use), that the whole assemblage enjoys happiness, each in his own place. They say, No order for making the Ritu offering is required, nor is the formula "vāuṣat" to be repeated. Because the order given (by the Maitrā-varuna), for the Ritu offerings are the Vāch, who is wearied on the sixth day. When they would give the order (for repeating the Yājyās) for the Ritu offerings, and call "vāuṣat," then they would have Vāch wearied, tired, sinking under her load\* (the number of mantras recited on the previous days) and faltering in her [336] voice.<sup>1</sup> But if the priests do not repeat the order for the Ritu offerings, nor repeat vāuṣat after the Yājyās, then they fall from the line of the sacrifice which should not be broken and (consequently they fall) from the sacrifice, from the prāṇa (breath), Prajāpati and cattle, and will (henceforth) walk crooked. Therefore the order (praiṣa) to repeat the mantras, as well as the Yājyā verse (at the end of which the Vaṣṭakāra occurs) should be preceded by a Rik verse.<sup>2</sup> Thus they will not have the Vāch wearied, tried, sinking beneath her load, faltering in her voice, nor will they fall from the line of sacrifice which should not be broken, nor from the sacrifice, nor from the prāṇa, nor from Prajāpati, nor from the cattle, nor walk crooked.

## 10.

(*On the Nature and Meaning of the Paruchhepa Verses.*)

They place at the two first libations a Paruchhepa verse (one seen by the Rishi Paruchhepa) before each of the Yājyās, which are repeated by the seven Hotars in their order (the so-called *prasthitas*).<sup>3</sup> The name of their metre is *Rohita*. By means of it Indra ascended the seven heavens. Thus he who has this knowledge ascends the seven heavens. They say, Verses which consist of five padas (steps) are a characteristic of the fifth day, and such ones as consist of six padas are fit for the sixth day, why then are metres of seven padas (as the Rohita is) [337] recited on the sixth day? (The reason is) By six steps the sixth day is reached; but by cutting off, as it were, the seventh day (by taking it single) they settle with the seventh step down (in heaven after having reached it by six). Thus they regain the Vāch for the connection (of the whole). Those who are possessed of such a knowledge have the three days connected and unbroken.

\* *Rikṣapati*; *rikṣa*=*bhagna*, broken, stands, as Śāy. observes, instead of *vrīkṣa*.

<sup>1</sup> *Vahardvīṣi*.

<sup>2</sup> The verse to be prefixed to the Praiṣa and Yājyā is *tubhyam hīnśīnd* (2, 36, 1).

<sup>3</sup> Previous to the recital of every Yājyā, one of the Paruchhepa verses is to be repeated. These are, *vrīṣṇī Indra vrīṣa pāṇāśa Indavaḥ* (1, 139, 6-11) and *pībd somam indra suśīnam* (1, 130, 2-10).

## 11.

(On the Origin of the Paruchhepa Verses.)

The Devas and Asuras waged war in these worlds. The Devas turned the Asuras by means of the sixth day's ceremonies out of these worlds. The Asuras seized all things which they could grasp, took them and threw them into the sea. The Devas following them behind<sup>10</sup> seized by means of this metre (of the Paruchhepa verses which have seven padas) all they (the Asuras) had grasped. Just this pada, viz., the additional pada (the seventh in the Paruchhepa verses) became a hook for the purpose of gathering the treasures (thrown into the sea by the Asuras). Therefore he who has this knowledge, deprives his enemy of his fortune and turns him out of all these worlds.

## 12.

(The Characteristics of the Sixth Day. The Sastras of the Morning and Midday Libations.)

Heaven (*Dyūs*) is the leading deity of the sixth day. The Stoma is the thirty-three-fold, the Sāman is Raivatam, Atichhandā the metre. What has the same end (refrain) is a characteristic of the sixth day. [338] The sixth day has the same characteristics as the third, viz. the words, *asta*, *anta*, end; repetition, consonance, cohabitation, *parvasta* (set), three, what has the form of *anta*; the mentioning of the deity in the last pads, an allusion to that world (heaven). The peculiar characteristics of the sixth day are, the *Paruchhepa* hymns comprising seven padas, the *Naraśamsam*, the *Nābhānediṣṭham*, the *Rairatam* the *Atichhandāḥ*, and the past tense.

*Ayam jīyata manuṣo dharīmavī* (1, 128) is the Ajya Sastra, which is a Paruchhepa hymn, an Atichhandāḥ (a metre exceeding the normal measure) comprising seven padas, which is a characteristic of the sixth day.

The Pra-uga Sastra consists of the following verses, which all are Paruchhepa, and Atichhandāḥ, comprising seven padas: *stirṇam barkir up no ydhi vitaye* (1, 135, 1-3), *ā vām rātho niyutvān* (1, 135, 4-6); *suṣumā yatam adribhir* (1, 137, 1-3); *gyudm stomebhir devayanto* (1, 139, 4-6); *avar maha* (1, 133, 6-7); *astu śrāduṣol* (1, 139, 1); *o su no agne śrīṇuhi tām iṣitō* (1, 139, 7); *ye devāśo divy ekādasa* (1, 139, 11); *iyam adadād rabbasam* (6, 61, 1-3).

*Sa pūrveyo mahāndam* (8, 52, 1-3) is the beginning of the Marutvatiya Sastra, because *mohan* is a word in *antu* (acc. *mahāntam*), and *anta*, i. e.,

<sup>10</sup> *Anubhāya* = *prīṣṭhato gatā* S.

end, is a characteristic of the sixth day, being the *end* (the last of the second series of three days). The verses, *Traya indrasya Soma* (8, 2, 7-9) ; *Indra nedīya edihi* (Vâl. 5, 5-6) ; *pra nānam Brahmanaspatir* (1, 40, 5-6) ; *Agnīr netā* (3, 20, 4) ; *tvam Soma kratubhīḥ* (1, 91, 2), *piuvanty apō* (1, 64, 6) ; and *nakīḥ suddśō ratham* are the extension (*ātānah* of the Marutvatiya Sastra) and identical with those of the third day.

*Yam tvam ratham indra medhāśītaye* (1, 129) is a Paruchhepa hymn in the Atichhandah metre, consisting [339] of seven padas. *Sa yo vriṣṭi vṛīmyebhīḥ* (1, 100) is the hymn whose verses have the same refrain<sup>11</sup> (*samānodarka*). *Indra Marutvā iha pāhi* (3, 51, 7) is the hymn,<sup>12</sup> which contains an *anta*, (a participle of present tense form in *ant*, or its equivalent) in the words (verse 9), *tēbhīḥ sākam pibatu vritrakhādāḥ* ; because *vritrakhādāḥ* (*ddō* being taken as equivalent to *anta*) is the *anta*, and the sixth day is the *end* (*anta*). By means of this hymn, which is in the Triṣṭubh metre, the Hotar keeps through its padas which remain firm, the libation in its proper place, preventing it from falling. *Ayam ha yena* (10, 65, 4-6) is the triplet which serves as a setting, for in its words, *svar marutvā jitam*, there is an *anta*, *jita* is an *anta*.<sup>13</sup> These verses are in the Gāyātri metre ; the Gāyatrīs are the leading metres at the midday libation during these three days. The Nivid is put in the leading metre ; thence the Hotar puts the Nivid in the Gāyātri metre.

The verses, *revatīr na sadhamāde* (1, 30, 13-15), and *revān id* (8, 2, 13-15), form the Raivata Pṛiṣṭha (the Raivata Sāma), which is used on a Bṛihat day, to which the sixth day belongs. The verse *yad vārāṇa* is the invariable Dhāyyā. By " *tvām iddhī harāmahē* " (6, 46, 1-2) which follows the Dhāyyā, the Hotar returns all to the womb of the Bṛihat Sāma ; for this is a Bṛihat day according to its position. *Indram id devatātaya* (8, 3, 5-6) is the Sāma Pragātha which has the characteristic of *nirrita* (has a consonance).<sup>14</sup> *Tyam ī ṣu vājinam* is the invariable Tārkṣya.

## 13

[340] (*The Remainder of the Niṣkevalya Sastra and the Sastras of the Evening Libation.*)

*Endra yāhy upa nāḥ* (1, 130) is the Paruchhepa hymn, in the Atichhandah metre, comprising seven padas. *Pra gha nrasya* (2, 15) is the hymn whose several verses have the same refrain.<sup>15</sup> In the hymn *abhuir eko*

<sup>11</sup> This is *Marutvān no bhavato indra īti*.

<sup>12</sup> In the present state of the Samhitā it is incorporated with another one.

<sup>13</sup> This appears to be an error, the form *ant* is to be sought in *marutvāt*.

<sup>14</sup> Because in every pada there is the word *Indra*, the repetition of which resembles the sounding of a bell metal instrument.— *Sāy.*

<sup>15</sup> This is *meda Indra chakāra*.

*rayipate* (6, 31), the words occur (verse 5) *ratham atiṣṭha tuvinṭimna bhīmam*; in it the word *sthā* "to stand," marks an end (standing being the end of going) which is a characteristic of the sixth day. By means of this hymn, which is in the Triṣṭubh metre, the Hotar keeps, through its padas which remain firm, the libation in its proper place, preventing it from falling. *Upa no harībhīḥ stutam* (8, 82, 31-33) is the setting which has the same refrain. It is in the Gāyatrī metre, which is the leading one of the midday libation of the three (latter) days. Therefore the Nivid is to be placed in it. *Abhi taym devam Savitāram* (Vaj. Sainh. 4, 25) is the beginning of the Vaiśvadeva Śastra, in the Atichhanda metre. *Tat Savitūr vareṇyam* (3, 62, 10-11) and *doṣo agāt* from the sequel, because *gata*, i.e., gone, signifies an end, which is a characteristic of the sixth day.

*Ud u ṣya devaḥ savitā satāya* (2, 38) is the (Nivid) hymn for Savitar; the words therein, *śāsvattamam tadapa vahnir asthāt*, contain an *anta*, for *sthita*, i.e., standing is an *anta*.

*Katarā pāṭra* (1, 185, 1) is the (Nivid) hymn for Dyāvāprithivi, whose verses have the same refrain.<sup>14</sup>

*Kim u īreṣṭhaḥ kim yariṣṭhō* (1, 161) and *upa no rājā adhvaram ribhukṣa* (4, 37) form the Arbhavam [341] Narāśāmśam hymns, in which the term "three" occurs, being a characteristic of the third day.

The two hymns *Idam iithā rāudram* (10, 61), and *ye yajñena dakṣiṇayā samaktā* (10, 62) form the Vaiśvadeva (Nābhānediṣṭha) hymns.

#### 14.

(*The Story of Nābhānediṣṭha, the son of Manu.*)

He recites the Nābhānediṣṭham. Nābhānediṣṭha was a son of Manu, who was given to the sacred study (after his investiture in the house of his Guru);<sup>15</sup> his brothers deprived him of his share in the paternal property. He went (to them) and said, "What portion is left to me?" They answered, "Go to the adjudicator<sup>16</sup> and arbitrator." By "adjudicator and arbitrator" they meant their father. He went to his father and said, "They have divided the property including my share among themselves." The father answered, "My dear son, do not mind that. There are the Angirasaḥ just engaged in holding their sacrificial session (Sattrā) for going to heaven. As often as they commence the ceremonies of the sixth day, they are puzzled (frustrated in their design). Let them recite on the sixth day those two hymns (abovementioned, Rigveda 10, 61-62), then they will give thee the sum of a thousand which is contributed by all the

<sup>14</sup> This is *dyāvā rukṣatam prithivi no abhūtī*.

<sup>15</sup> This is the meaning of the term *brahmacharyam vasantam*.

<sup>16</sup> *Niṣṭhā*.

sacrificers who participate in the sacrificial session,<sup>19</sup> when they go to heaven." He said, "Well, let it be so." He then went to them, saying, "Receive me, the son of Manu, among you, O ye wise!" They said, "What dost thou wish, that thou speakest thus?" He answered, [342] "I will show you how to perform the sixth day, then give me the reward for the sacrificial session of a thousand (cows or other valuables), when you go up to heaven." They said, "Well, let it be so." He made them recite on the sixth day those two hymns; then they became aware of the Yajña (the sacrifice regarded as a person, leading to heaven), and of the heaven-world. Therefore the Hotar recites those two hymns on the sixth day, in order that the sacrificer might become aware of the sacrifice, and to have subsequently pointed out the heaven-world. When they were going up, they said, "This thousand, O Brāhmaṇa, belongs to thee." When he was putting all together (the thousand pieces), a man clothed in a blackish (dirty) dress<sup>20</sup> alighted and approaching him, said, "This is mine; I have left it here." He answered, "The Angirāsas have given it to me." The man said "Then it belongs to either of us, thy father may decide." He went to his father. He asked him, "Have they not, my dear son, given you (the reward)?" He said, "They have given me; but a man clothed in a blackish dress alighted, and approaching me said, 'This is mine, I have left it here.' So saying, he took it." The father said, "It is his, my dear son! but he will give it to thee." He went back to him, and said, "Sir, this belongs only to you; so says my father." He said, "I give it to thee, because you have spoken the truth, (i.e., acknowledged that it is my property)." Therefore a man who is learned must speak only the truth. This is the mantra of "the thousand gifts," the Nābhānediṣṭha hymn. Upon that man who has this knowledge, a thousand gifts shower, and he gets a glimpse of heaven by means of the sixth day.

## 15.

[343] On the auxiliary Śastras at the Evening Libation, Nābhānediṣṭha, Vālakhilyā, the Sukṛti Hymn, Vṛiṣakapi, and Evayāmarut. The Agni-māruta Śastra of the Sixth Day. (See 6, 27-30.)

The Hotar ought to repeat those Śastras which are called the accompaniments (of the others on the sixth day), viz., the Nābhānediṣṭham, Vālakhilyā, Vṛiṣakapi and Evayāmaruta only as auxiliaries (to the Vaiśvadeva-Śastra). If the Hotar foregoes only one of them,

<sup>19</sup> This is the translation of *anttra-pariveṣṭam*.

<sup>20</sup> Say, says that according to another sākhā, this man is Rudra, the master of cattle.

(these additional *Sastras*), the sacrificer will lose something. If he foregoes the *Nabbhānediṣṭham*, then the sacrificer will lose his semen ; if he foregoes the *Vālakhilyās*, then the sacrificer will lose his breath ; if he foregoes the *Vṛiṣakapi*, the sacrificer will lose his soul ; and if he foregoes the *Evayāmaruntam*, then he will turn the sacrificer out of his divine and human position. By means of the *Nabbhānediṣṭham*, he (the priest) poured the semen into the sacrificer ; by means of the *Vālakhilyā* verses, he transformed them (to make an embryo). By means of the hymn <sup>21</sup> by *Sukirti*, the son of *Kakṣivat*, he made the womb set forth the child, because therein (in the first verse is said), "Let us rejoice in thy shelter, Indra ! (just as people find pleasure in a large commodious room)." Thence the child (*garbha*), though being larger, does not damage the womb which is (much) smaller. If the womb is prepared by (this) sacred hymn (Brahma, the *Sukirti* hymn), then the *Hotar* imparts to the sacrificer the faculty of walking by means of the *Evayāmaruta* hymn (5, 87). If he has done all required for making the sacrificer walk, then he walks (he has obtained the faculty of walking).

*Ahaścha kriṣṇam ahar arjunam* (6, 9, 1-33) is the beginning of the *Agnimāruta Sastra*, because *ahas* [344] is a repetition, and a consonance, which is a characteristic of the sixth day. *Madhvō vo nāma mārutam yajatrā* (7, 57) is the *Maruta* hymn. Here is the plural (because the *Marutas* are many) to be urged ; because the plural is an *anta*, and this is a characteristic of the sixth day.

*Jātavedase sunavdma* (1, 99, 1), is the invariable *Jātavedas* verse. *Sa pratnathā sahasā* (1, 96, 1) is the (Nivid) hymn for *Jātavedas*, whose verses have the same refrain, which is a characteristic of the sixth day.

The priest, apprehending the *anta*, i. e., ends of the sacrifice, might fall down, keeps them up by repeating twice the word *dhārayan*,<sup>22</sup> i. e., they may hold, just as one ties and unties successively the ends of a cord,<sup>23</sup> or just as one (a tanner) is driving in the end of a (wetted) skin a peg, in order to keep it (expanded). It is done to keep the sacrifice uninterrupted. Those who have such a knowledge have the three days continuous and unbroken (undisturbed).

<sup>21</sup> *Apa prācha Indra* (10, 131).

<sup>22</sup> It is in the last pada of all verses of this hymn.

<sup>23</sup> In order to make of them a large ring.

## THIRD CHAPTER.

*(The Characteristics and Sastras of the Seventh and Eighth Days.)*

16.

*(The Characteristics of the Seventh Day. The Sastras of the Morning and Midday Libation.)*

The terms *ā* and *pra* are the characteristics of the seventh day. The seventh day is just like the first, *yukta*, *ratha*, *āśu*, *piba*, the deity mentioned in the first pada, the allusion to this world (earth,) *jāta*, *anirukta*, *kariṣyat* (future), these are the characteristics of the seventh day.

**[345]** Samudrād ḫrmim (10, 123, 2) is the Ajya hymn. Here is something hidden (*aniruktam*, i. e., not explicitly stated) which is a characteristic of the seventh day. In the sea (Samudra) is Vāch; because neither the sea becomes (ever) extinct, nor Vāch. Thence this (hymn) is the Ajya (Sastra) of the seventh day. From the Yajña (sacrifice) only, the Hotar thus extends the sacrifice,<sup>1</sup> and thus they recover Vāch again (to continue the sacrifice). The Stomas are at an end, the meters are at an end on the sixth day. Just as (at the Dardapūrnamāsa Iṣṭi) they cause to drip upon the pieces of sacrificial food drops of melted butter (*ājya*), in order to make them hot again<sup>2</sup> for recovering its essence already gone; in the same way, they recover the Stomas and meters for regaining (the essence of) the sacrifice again by this Ajya Sastra of the seventh day. It is in the Triṣṭubh metre; because this is the metre at the morning libation during the (last) three days.

The Pra-ṅga Sastra consists of the following mantras: *ā vāyo bhūṣa* (7, 92, 1), *prayābhir yāsi* (7, 92, 3) *ā no niyudbhīḥ ēsatīnīr* (7, 92, 5), *pra sotā jīro adhvareṣu asthāt* (7, 92, 2), *ye vāyava indra māda nāsa* (7, 92, 4), *yā vām ēsatam* (7, 91, 6),<sup>3</sup> *pra yad vam Mitrāvaruṇā* (6, 67, 9-11), *ā gomatā nāsatyā* (7, 72, 1-3), *ā no deva iārasā* (7, 30, 1-3) *pra vo yajñeṇu* (7, 43, 1-3), *pra kṣodasā dhāyāsā* (7, 95, 1-3). In these verses there are the characteristics of the **[346]** seventh day, *ā* and *pra*, contained. They are in the Triṣṭubh metre, because this is the metre at the morning libation during the (last) three days.

<sup>1</sup> With the sixth day, the sacrifice is finished. Vāch is done up; but the priest commences now developing the Yajña again. This can be done only by starting from the Yajña itself (without any other help), and recovering the Vāch in the form of this allusion.

<sup>2</sup> All this is implied in the expression *pratyabhīṣṭāṇyan*.

<sup>3</sup> These six verses form two triplets; they all are so called *ekāḍhīnīs*, and constitute the two triplets for Vāyu and Indra respectively, which are always required at the Pra-ṅga Sastra.

*A tvā ratham yathotaya* (8, 57, 1-2) *idam vaso sutam andaḥ* (8, 2, 1-2), *Indra nedtya ed ihi* (VAl. 5, 5-6), *praitu Brahmanaspatir* (1, 40, 3-4), *Agnī netā* (3, 20, 4), *trām soma kratubhiḥ* (1, 91, 2), *pīrvanty apāḥ* (1, 64, 6), *pra ra indrāya brihate* (8, 78, 3), are the extension (of the Marutvatiya Sastra) of the seventh day, identical with that of the first.

In the hymn, *Kayā subhā savayaśāḥ* (1, 165) (9th verse), in the words *na jāyamāno naśate, na jāta* the term *jātu* occurs, which is one of the characteristics of the seventh day. This is the *Kayāsubhiya* hymn which effects unanimity (among people) and prolongs life. By means of it Indra, Agastya, and the Maruts became (unanimous). By reciting the *Kayāsubhiyam* hymn, the Hotar produces unanimity. But it bears upon the prolongation of life also. Who desires that, may have repeated the *Kayāsubhiyam*. It is in the Triṣṭubh metre. By means of its pada which remains firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

The hymn, *tyam su meṣam mahayā* (1, 52) contains (in the second pada of the first verse) the words *atyāḥ na vājam haranasyadāmratham*, the term *ratha*, i.e., carriage, being a characteristic of the seventh day. It is in the Jagati metre, for the Jagatis are the leading metres at the midday libation of these three last days. The Nivid is placed in that metre which is the leading; thence one places (here) the Nivid in the Jagatis.

The hymns representing cohabitation are now repeated; they are in the Triṣṭubh and Jagati metres. Because cattle is represented by cohabitation and [347] the Chandomās\* are cattle and calculated for obtaining cattle. *Trām iddhi harāmahe*, and *trām hy chi* [348] *cherare* (8, 50, 1-2) form the Bṛihat Pṛiṣṭha on the seventh day. The same Pṛiṣṭhas take place as on the sixth day. The Vairūpam (Sāma) belongs

\*The Chandomās are three peculiar Stomas, which are required on the three last days of Navarātra, or the seventh, eighth, and ninth days of the Dvādaśāha and the name of these three days themselves. They are minutely described in the Tāṇḍya Brāhmaṇam 3, 8-13. These Stomas are, the twenty-four-fold (*chaturvīṁśa*), the forty-four-fold (*chatuṁchatvāṁśa*), and the forty-eight-fold (*aṣṭaṁchatvāṁśa*). The verses required for chanting the Chandomās on the three last days of Navarātra are (according to the *Udgītrī* prayoga of the Dvādaśāha) all put together in the second part of the Sāmavedārchi-kam, commencing with the second Ardhā of the fourth Prapāṭhaka (*pra kṛīyam nāneva*), and ending with the fifth Prapāṭhaka (with the verse *Yuṅkṛī hi keśīndā hari*). The order is, on the seventh day, all Nāma verses are put in the twenty-four-fold Stoma, on the eighth all are chanted according to the forty-four-fold Stoma in three varieties, on the ninth all are put in the forty-eight-fold Stoma, of which there are two varieties enumerated. There is here no change of the Stomas according to the libations, as it is in the Agnistoma and the cognate sacrifices. That Stoma, in which the first Stotram

to the Rathantaram ; the Vairājam to the Brīhat ; the Sakvaram to the Rathantaram, and the Raivatam to the Brīhat. Therefore (because the Raivatam representing the Brīhat was chanted on the sixth day) the Brīhat Pṛiṣṭha takes place (on the seventh day) ; for they fasten through that Brīhat (of the sixth day), the Brīhat (of the seventh day) to prevent the cutting off of the Stomas ; for, if the Rathantaram (which is opposed to the Brīhat) is used, then the union (of the sixth and seventh days) is destroyed. Therefore only the Brīhat is to be used (on the seventh day.)

*Yad vācāna* is the immovable Dhāyyā. By the subsequent recital of the Rathantaram *abhi tēdā śūra nonumah*, the Hotar brings all back to the womb ; for this is a Rathantara day according to its position. *Pibā sutasya rasinah* (8, 3, 1-2) is the Sāma Pragātha, which has *pibā*, one of the characteristics of the seventh day. *Tyam ī su vājinam* is the invariable Tārkṣya.

## 17

(*The Remainder of the Nīṣkevalya Śāstra. The Śastras of the Evening Libation.*)

*Indrasya nu vīryāṇi* (1, 32) is a hymn which has the characteristic word *pra* of the seventh day. It is [349] in the Trīṣṭubh metre. By

(the Bahiṣ-pavamāna) is chanted, remains in force for the whole day. The Bahiṣ-pavamānas of all three days, generally contain as many verses as the Stoma has members. So, for instance, the Bahiṣ-pavamāna of the seventh day consists of 24 verses (Sāmaṇeda II, 465-88), for the twenty-four-fold Stoma is reigning during this day ; the Bahiṣ-pavamāna of the eighth day consists of forty-four verses (Sāmaṇeda II, 524-67), for the Stoma reigning during this day is the forty-four-fold, &c. The four Sāmans which follow the Bahiṣ-pavamāna Stotras at the midday libation, are called *dīyāṇi*, the four which follow the Pavamāna Stotras at the midday libation, go by the name of *Pṛiṣṭhāṇi*, and the four which follow the Arbhava-pavamāna Stotra at the evening libation are called *ukthāṇi*. Now the *dīyāṇi*, *pṛiṣṭhāṇi* and *ukthāṇi* generally consist either of three or even only two verses. If they consist of only two verses, they are to be made three, just as is the case with the Rathantara, Nāudhasa, and Kāleya Pṛiṣṭha at the Agniṣṭoma. The three verses then are, in three turns, so often to be repeated, as to yield twenty-four, forty-four, or forty-eight. Each turn of the twenty-four-fold Stoma contains, for instance, eight verses, in three divisions, in the following order :—

I. 8—a, 3 ; b, 4 ; c, 1 : II. 8—a, 1 ; b, 3 ; c, 4 : III. 8—a, 4 ; b, 1 ; c, 3.

In the forty-four-fold Stoma, the repetitions are arranged in the following way :—

I. 15—a, 3 ; b, 11 ; c, 1 : II. 14—a, 1 ; b, 3 ; c, 10 : III. 15—a, 11 ; b, 1 ; c, 3.

The forty-eight-fold Stoma is as follows :—

I. 16—a, 3 ; b, 12 ; c, 1 : II. 16—a, 1 ; b, 3 ; c, 12 : III. 16—a, 12 ; b, 1 ; c, 3.

The forty-eight-fold Stoma is the last of the Stomas ; thence it is called *anta*. The Chandomāḥ are said to have the animal form. According to the Tārdya Brāhm. (8, 8), the animals have eight hoofs, thence are eight verses required in each turn when the twenty-four-fold Stoma is made ; or, they are said (8, 12) to consist of sixteen pieces ; thence are sixteen verses in each turn required when the forty-eight-fold Stoma is made.

means of the pādas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

*Abhi tyam meṣam puruhūtam* (1, 51, 1) is a hymn in which *pra* is replaced by *abhi*, forming a characteristic of the seventh day. It is in the Jagati metre, because the Jagatis are the leading metres at the midday libation. Therefore the Nivid is to be placed in it.

These hymns representing cohabitation are now repeated, which are in the Triṣṭubh and Jagati metres; because cohabitation represents cattle, and the Chandomās represent cattle; (this is done) in order to obtain cattle.

*Tat savitar vinimahē* (5, 82, 1-3), *adya no dera Savitar* (5, 82, 3-5) are the beginning and sequel of the Vaiśvadeva Śastra in the Rathantara days, on the seventh day. *Abhi tva deva Savitar* (1, 24, 3) is the (Nivid) hymn for Savitar, which contains instead of *pra* the word *abhi*, which is identical with *pra*, a characteristic of the seventh day.

*Pretām yajñasya* (2, 41, 19) is the (Nivid) hymn for Dyāvāprithivi, which contains the word *pra*. *Ayam devāya janmana* (1, 20) is the (Nivid) hymn for the Ribhus, which contains the word *jan*, to be born.

He repeats now the verses, consisting of two pādas, commencing *āyāhi ranasā saha*, (10, 172, 1); for man has two feet, and animals have four; animals are represented by the Chandomās. (This is done) for obtaining cattle. If he repeats these verses which consist of two feet, then he places the sacrificer, who has two legs, among the four-footed cattle.\*

*Abhir agne duvo* (1, 14) is the (Nivid) hymn for the Viśvedevāḥ, which has the characteristic *ā* of the seventh day. It is in the Gāyatri metre; for [350] the third libation is headed by the Gāyatri during these three days.

*Viśvānaro ajitanat* is the beginning of the Agnimīrūta Śastra, which contains the word *jan*, to be born. *Pra yad vas triṣṭubham* (8, 7) is the (Nivid) hymn for the Marutas, which has the word *pra*. *Jātavedāse sunardma* (1, 99, 1) is the invariable Jātavedās verse. *Dōtam vo viśvavedasam* (4, 8) is the (Nivid) hymn for Jātavedās, where the name (Jātavedās) is not explicitly mentioned (only hinted at). All these are in the Gāyatri metre; for the third libation on these three days is headed by the Gāyatri.

\* He makes him obtain them.

## 18.

(*The Characteristics of the Eighth day. The Sastras of the Morning and Midday Libations.*)

Neither the words *ā* nor *pra*, but what is "standing" is the characteristic of the eighth day; because the eighth is identical with the second. The characteristics are, *ārdhva*, *prati*, *antar*, *vriṣṭan*, *vridhan*, the mentioning of the deity in the middle *pāda*, an allusion to the airy region, twice the name Agni (in the same *pāda*), the words *mahad*, *vihāta* *punar*, the present tense.

*Agnim vō devam agnibhiḥ* (7, 3) is the Ajya of the eighth day; because it contains twice the word *agni*. It is in the Triṣṭubh metre; for the Triṣṭubh is the leading metre at the morning libation during these three days. The Pra-uga Śastra is composed of the following verses: *Kurid aṅga namaś* (7, 91, 1,) *pīvo annān* (7, 91, 3,) *ucchhan uṣasah* (7, 90, 4), *uśantā dītā* (7, 91, 2,) *yāvat taras* (7, 91, 4-5,) *prati vām sūra udite* (7, 65, 1-3,) *dhenuḥ pratnasya* (3, 58, 1-3), *Brahmāna indropa* (7, 28, 1-3,) *ārdheo agniḥ sumatīm* (7, 39, 1-3) *uta syā naḥ sarasvatī* (7, 95, 4-6). In these verses are the characteristics [351] *prati*, *antar*, *vihāta*, *urdhvai* contained; they are in the Triṣṭubh metre, which is the leading metre at the morning libation on these three days.

The extension (of the Marutvatiya Śastra) consists of the following verses: *Viścānarasya vaspatim* (8, 57, 4), *Indra it Somapā ekah* (8, 2, 4), *Indra nedīya ed ihi* (VAl. 5, 5-6), *uttiṣṭha Brahmanspate* (1, 40, 1-2), *agnir netā tvam Soma kratubhiḥ*, *pinvany apo*, *brihad indrāya gāyata*. This Śastra is identical with that of the second day.

Now follow the *Mahadvat* hymns, i. e., such ones as contain the word *mahat*, great. (These are) *sameśā mahām* (3, 49), *mahaśchit team* (1, 169), *pībā somam abhi yam* (6, 17), in the words *āśream gavyam mahi*, *mahām īndro nrīvat* (6, 19). This hymn is in the Triṣṭubh metre; by means of its *pādas* which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

*Tam asya dyāvā prithivi* (10, 113) is a *mahadvat* hymn also; for, in the second *pāda* of the first verse, the word *mahimāno* occurs. It is in the Jagati metre. The Jagatis are the leading metres at the midday libation during the three last days (above-mentioned). Thence the Nivid is placed in it. These hymns represent cohabitation; they are in the Triṣṭubh and Jagati metres, for cattle is represented by cohabitation, and, for obtaining cattle, the *mahadvat* hymns are repeated. The air is *mahad*; in order to obtain the airy region, five hymns (there are five, four in Triṣ-

ṭubh, and one in Jagatī) are required. For the Patktī metre comprises five pādas, the sacrifice belongs to this metre, cattle belong to it; cattle is represented by the Chandomās.

*Abhi tvā śāra nonumah*, and *abhi tvā pāreapitaye* form the Rathantaram Pṛiṣṭham of the eighth day. *Yad vāvāna* is the invariable Dhāyyā. By *tvām iddhi hatāmake* all is brought back to the womb; [352] for this day is a Bṛhata day according to its position. *Ubhayam sriyavachcha* (8, 50, 1-2) is the Sāma Pragātha; the meaning of *ubhayam* i. e., both, in it is, what is to-day and what was yesterday. This is a characteristic of the eighth day, which is a Bṛihat day. *Tyam ā su vājinam* is the invariable Tārksya.

## 19.

(*The Mahadvat Hymns of the Niṣkevalya Śastra.*  
The Śastras of the Evening Libation.)

The five Mahadvat hymns are, *opārvyā purutamāni* (6, 32), *tām su te kīrtim* (10, 54), *tvām mahān Indra yo ha* (1, 63), *tvām mahān indra tubhyam* (4, 17). These (four) hymns are in the Triṣṭubh metre; by means of its pādas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down. The fifth is in the Jagatī metre, viz., *divaschid asya varimā* (1, 55), which contains in the words, *īndram na mahat*, the term *mahat*, great. For obtaining cattle these Mahadvat hymns are repeated. The air is *mahat*, and for obtaining the airy region two times five hymns must be repeated. Because a Patkti (a collection of five hymns) has five feet, the Yajña consists of five parts, cattle consist of five parts. Twice five makes ten;\* this decade is Virāt, Virāt is food, cattle are food, the Chandomās are cattle.

*Viśva devasya netus* (5, 50, 1), *tat savitur varenyam ā vis vedevam saptatim* (5, 82, 7-8), are the beginning and sequel of the Vaiśvadeva Śastra. *Hiranyapānim ātaye* (1, 22, 5-7), which contains the word *ārdhva*, is the (Nivid) hymn for Savitar. *Mahi dyāuḥ prithivī chana* (1, 22, 13-15) is the (Nivid) hymn for Dyāvāprithivi, which contains the word *mahat*. *Yuvānā* [353] *pitārā punar* (1, 20, 4-8) is the (Nivid) hymn for the Ribhus, which has the characteristic word "punah."

*Imā nu kam bhuvānā* (10, 157) is the hymn which contains only verses of two feet.\* For man has two feet, whilst the animals have four, and by

\* *Sāy*—The five Mahadvat hymns of the Marutvatiya, and the five of the Niṣkevalya Śastras are to be understood.

\* It contains five verses, which are called Dvipadā Triṣṭubh. (*Sāy*, in his Commentary on the Sāmhitā.)

means of this hymn he places the two-footed sacrificer among the four-footed cattle. *Devāndm id avo mahad* (8, 72, 1) is the (Nivid) hymn for the Viśvedevās, which contains the term *mahat*. These verses are in the Gāyatrī metre (except the Dvipāds), because the Gāyatrī is the leading metre at the evening libation during these three (last) days.

By *ritārdnam raiśrdnaram* (Aśv. Sr. S. 8, 10), commences the Agni-māruta Śastra; because in the word *agnir raiśrdnaro māhón*, there is the word *mahat* contained. *Kṛīlam vah iārdho mārutam* (1, 37) is the (Nivid) hymn for the Marutas; because it contains (in the fifth verse) the word *vārividhe*, which is a characteristic of the eighth day.

*Jātavedase sunarāma* is the invariable Jātavedasās verse. *Agne mrīla māhān asi* (4, 9) is the (Nivid) hymn for Jātavedasās; it contains the characteristic term *mahad*. All these verses are in the Gāyatrī métre, which is the (leading) métre at the evening libation during these three (last) days.

#### FOURTH CHAPTER.

(*The Ninth and Tenth Days of the Dvādaśāha. Conclusion of this Sacrifice.*)

#### 20.

(*The Characteristics of the Ninth Day. The Śastras of the Morning and Midday Libations.*)

What has the same refrain, is a characteristic of the ninth day. This day has the same characteristics as [354] the third, viz., *āśva*, *anta*, *punarāvrittam*, *punarninrittam*, *rata*, *paryasta*, the number three, *antarūpa*, the mentioning of the deity in the last pada, an allusion to that world, *īuchi* splendour, *satya* truth, *kṣeti* to reside, *gata* gone, *oka* house, the past tense.

*Aganma mahā namaśā* (7,12, 1) is the Ajya hymn of the ninth day, because it contains the word "gone" (in *aganma*, we went), it is in the Triṣṭubh métre.

The Pra-uga Śastra consists of the following verses: *pra viryā* (7, 90, 1), *te te satyena manasā* (7, 90, 5), *divi kṣayanta* (7, 64, 1), *ā viśva vārī* (7, 70, 1-3), *ayam soma indra tubhyam sunre* (7, 29, 1-3), *pra Brāhmaṇo* (7, 42, 1-3), *Sarasvatim devayanto* (10, 17, 7-9), *ā no divo brihataḥ* (5, 43, 11-13), *Sarasvaty abhi no* (6, 61, 14-16). These verses have the characteristics, *īuchi* i.e., splendour; *satya*, i.e., truth; *kṣeti*, i.e., residence; *gate*, i.e., gone; *oka*, i.e., house. They are in the Triṣṭubh métre, which is the (leading) métre at the morning libation, during the three (last) days.

The extension (of the Marutvatiya Śastra) is the same as on the third day. The five hymns representing cohabitation which contain the characteristics of this day, and represent cattle, are, *Indra svāhā pibatu* (3, 50); *svāhā* here is an *anta*; *gāyat sāma nabhanyam* (1, 173), which contains an *anta* in the word *sear*; *tiṣṭhā hari ratha* (335), which contains an *anta* in *sthā*, to stand; *ima u trā purutam asya* (6, 21), which contains an *anta* in *rathestha*. These four are in the Triṣṭubh metre. The fifth is in the Jagati metre, *pra mandine pitumat* (1, 101), whose verses have the same refrain. The Jagatis being the leading metre on the three (last) days, the Nivid is to be put in them. These hymns in the Triṣṭubh and Jagati metres are repeated as (representing) cohabitation. For cattle is cohabitation; the Chandomās are [355] cattle. (This is done) for obtaining cattle. Five (such) hymns are repeated. For the Patkti consists of five pādas; the sacrifice has the nature of the Patkti, and so have cattle (also); the Chandomāḥ are cattle; (this is done) for obtaining cattle.

*Trām iddhi hardmahe* and *trām hyehi cherave*, form the Bṛihat Pṛiṣṭha. *Yad vāvāna* is the invariable Dāyyā. By *abhi teṣā śūra* nonumō all is brought to the womb, because the ninth day is a Rathantara day according to its position. *Indra tridhātu śāraṇam* (6, 46, 9-10) is the Sāma Pragātha containing the characteristic "three." (The Tārksya just as on the other days.)

## 21.

(*The Remainder of the Niṣkeralya Śastra. The Śastras of the Evening Libation.*)

There are five other pair-hymns enumerated, the four first are in the Triṣṭubh, the fifth in the Jagati metre. These are, *sam cha tee jagmūr* (6, 34), which contains the word "gone;" *kaddā bhuvan* (6, 35) which contains the word "*kṣi*" to reside, (in *kṣayāṇi*), which is an *antarūpa*, "he resides as it were, gone to an end (having gained his object)," *ā satyo yātu* (4, 16) which contains *satya* truth, *tat ta indriyam paramam* (1, 103), which contains an *anta* in the word "*paramam*," i. e., highest. *Aham bhuvan* (10, 48, 1), which contains an *anta* in *jayāmi*, I conquer<sup>1</sup>.

The commencement and sequel of the Vaisvadeva Śastra is, *tat Savitūr vriṇīmāhe*, and *adyā no deva Savitar*. (The Nivid) hymn for Savitar is *doṣo ḍāgāt* (?). The (Nivid) hymn for Dyāvāprithivi is, *pravdm mahi dyovi abhi* (4, 56, 5-7).

[356] *Indra iṣe dadātu naḥ* (8, 82, 34), *te no ratnāni* (1, 20, 7-8) form the (Nivid) hymn for the Ribhus, the words *trir ā saptāni* (1, 20, 7) contain

<sup>1</sup> For the sentences here omitted in the translation (they are only repetitions) see 5, 19.

the characteristic "three." *Babhrur eko viṣṇuṇah* (8, 29) is the Dvipadā. By repeating a Dvipad, the Hotar puts the two-legged sacrificer among the four-legged animals. *Ye trimśati trayas para* (8, 28) is the (Nivid) hymn for the *viśvedevāḥ*, because it contains the term "three." *Vaiśvānaro na ḫtaye* (Aśv Sr. S. 8, 11) is the Pratipad of the Agnimāruta Śastra ; it contains the term *parāvataḥ*, which is an *anta*.

*Maruto [yasya hi kṣaya* (1, 86) is the (Nivid) hymn for the Marutas. It contains the term *kṣi*, to reside, which is an *antarūpam* ; for one resides, as it were, after having gone to a (certain) object.

The (Nivid) hymn for Jātavedās is, *pragnaye vācham traya* (10, 187) (each verse of which ends with) *sa nah pārṣad ati dviṣaḥ*, i. e., may he (Agni) overcome our enemies, and bring (safely our ceremonies) to a conclusion. He repeats this refrain twice. For in this Navarātra sacrifice (which is lasting for nine days), there are so many ceremonies, that the committal of a mistake is unavoidable. In order to make good (any such mistake, the pāda mentioned must be repeated twice). By doing so, the Hotar makes them (the priests and sacrificers) free from all guilt. These verses are in the Gāyatrī metre ; for the Gāyatrī is the (leading) metre at the evening libation during the three (last) days.

## 22.

(*To What the Different Parts of the Dvādaśāha are to be likened. The Tenth Day.*)

The six Priṣṭha days (the six first in the Dvādaśāha) represent the mouth ; the Chandomāḥ days, from the seventh to the ninth, are then what is [357] in the mouth, as tongue, palate, and teeth ; but that by which one produces articulate sounds of speech, or by which one distinguishes the sweet and not sweet, this is the tenth day. Or the six Priṣṭha days are comparable to the nostrils, and what is between them, to the Chandomāḥ days ; but that by which one discerns the different smells, this is the tenth day. Or the six Priṣṭha days are comparable to the eye ; the Chandomāḥ are then the black in the eye, and the tenth day then is the pupil of the eye, by which one sees. Or the six Priṣṭha days are comparable to the ear ; while the Chandomāḥ represent what is in the ear ; but by what one hears, that is the tenth day.

The tenth day is happiness ; those who enter on the tenth day, enter on happiness, therefore silence must be kept during the tenth day ; for

" we shall not bespeak the (goddess of) fortune," "because a happy thing is not to be spoken to.

Now the priests walk, clean themselves, and proceed to the place of the sacrificer's wife (*patniśālā*).<sup>2</sup> That one of the priests, who should know this invocation offering (*āhuti*), shall say :

" Hold one another ;" then he shall offer the oblation by repeating the mantra, " here be thou happy, here be ye happy, here may be a hold, here may be a hold for all that is yours ;" may Agni carry it (the sacrifice) up ! *Svāhā !* may he take it up ! "

When he says, " be happy here," then he makes happy (joyful) all those (sacrificers) who are in this [358] world. When he says, " enjoy yourselves," then he makes joyful their offspring in these worlds. When he says, " here may be a hold, a hold for all that is yours," then he provides the sacrificers with children, and speech (the power of speech). By the words " may Agni carry it up " (*vāt*), the Rathantaram Sāman is to be understood, and by " *Svāhā !* may he carry it up !" the Brihat Sāman is meant. For the Rathantaram and Brihat Sāman are the cohabitation of the gods ; by means of this cohabitation of the gods one obtains generation ; by means of this cohabitation of the gods generation is produced. (This is done) for production. He who has this knowledge, obtains children and cattle.

Now they all go and make ablution and proceed to the place of the Agnidhra. That one who knows the invocation offering (*āhuti*) shall say " hold now one another," then he should bring the offering and recite, " he who produced besides us this ground (our) mother, he, the preserver who feeds (us), may preserve in us wealth, vigour, health, and strength, *Svāhā !*" Who knowing this, recites this formula, gains for himself, as well as for the sacrificers, wealth, vigour, health, and strength.

### 23.

(*The Chanting and Repeating of the Serpent Mantra. The Chaturholtri Mantra. Its effect. Who Ought to Repeat it.*)

All the other priests (except the Udgātris) go from thence (the Agnidhriya fire) and proceed to the *Sadas* (a place in the south-east of the Utta-

<sup>2</sup> This is a very common superstition spread in Europe ; not to speak, for instance, on finding some treasure in the earth. Sāy. explains *avāś* by "to blame ;" but this is not required, and is not good sense.

<sup>3</sup> To make *Homa*.

<sup>4</sup> All that you have, all your possessions may be upheld and remain in the same prosperous state.

<sup>5</sup> The formula *Svāhā* is personified, and taken as a deity.

ravedi) all walking each in his own way, in this or that direction. But the Udgâtris walk together. They chant the verses (seen) by the Queen of the Serpents (*Sarpa-râjñi*) ; because the earth (*iyam*) is the Queen of the Serpents, for she is the queen of all that [359] moves (*sarpat*). She was in the beginning without hair, as it were (without trees, bushes, &c.) She then saw this mantra, which commences, *āyam gāuh priśnir akramit* (10, 189). In consequence of it, she obtained a motley appearance, she became variegated (being able to produce) any form she might like (such as) herbs, trees, and all (other) forms. Therefore the man who has such a knowledge obtains the faculty of assuming any form he might choose.

The three Udgâtris, Prastotar Udgâtar, and Pratibartar, repeat their respective parts in their mind (i. e. they do not utter words), but the Hotar repeats (aloud) with his voice ; for *Vâch* (speech) and *Manas* (mind) are the cohabitation of the gods. By means of this cohabitation of the gods, he who has such a knowledge, obtains children and cattle.

The Hotar now sets forth the Chaturhotpi mantras ;\* he repeats them as the *Śastra* accompanying the Stotram (the chanting of the verses just mentioned) by the Udgâtris. The sacrificial name of the deities in the Chaturhotris was concealed. Therefore the Hotar now sets forth these names, and makes public the appropriate sacrificial name of the deities, and brings what has become public, to the public. He who has this knowledge, becomes public (i.e., celebrated).

A Brahman who, after having completed his Vedic studies, should not attain to any fame, should go to a forest, string together the stalks of Dharba grass, with their ends standing upwards, and sitting on the right side of another Brahman, repeat with a loud voice, the Chaturhotpi mantras. (Should he do so, he would attain to fame).

## 24.

([360] *When and How the Priests Break their Silence on the Tenth Day*)

All touch now the branch of an Udumbara tree (which is at the sacrificial compound behind the seat of the Udgâtar) with their hands, thinking "I touch food and juice ;" for the Udumbara tree represents juice' and food. At the time that the gods distributed (for the earth)

\* This is generally done before the singing of a mantra by the Udgâtar ; but the Udgâtar not being allowed at this occasion to utter words, his office is taken by the Hotar.

\* The sap of the Udumbara tree is to be understood. It grew out of the food scattered by the gods on the earth.—*Sây.* compare 7, 32.

food and juice, the Uduṃbara trees grew up; therefore it brings forth every year three times ripe fruits. If they take the Uduṃbara branches in their hands, they then take food and juice. They suppress speech, for the sacrifice is speech; in suppressing the sacrifice (by abstaining from it) they suppress the day; for the day is the heaven-world, and (consequently) they subdue the heaven-world. No speech is allowed during the day; if they would speak during the day, they would hand over the day to the enemy; if they would speak during the night, they would hand over the night to the enemy. Only at the time when the sun has half set, they should speak; for then they leave but this much space (as is between the conjunction of day and night) to the enemy. Or they should speak (only) after the sun has completely set. By doing so, they make their enemy and adversary share in the darkness. Walking round the Ahavaniya fire, they then speak; for the Ahavaniya fire is the sacrifice, and the heaven-world; for by means of the sacrifice, which is the gate of the heaven-world, they go to the heaven-world. By the words, "if we have failed, by omission, or improper application, or by excess, of [361] what is required, all that may go (be taken away) to (our) father, who is Prajāpati," they recommence speaking. For all creatures are born after Prajāpati (he being their creator). Prajāpati, therefore, is the shelter from (the evil consequences of) what is deficient, or in excess (in his creatures); and thence these two faults do no harm to the sacrificers. Therefore all that is deficient or in excess with them who have this knowledge, enters Prajāpati. Thence they should commence speaking by (repeating) this (mantra).

## 25.

(*The Chaturhotri Mantras. The Bodies of Prajāpati. The Brāhmaṇyam. The Sacrificers take their Seats in Heaven.*)

When the Hotar is about to repeat the Chaturhotri mantra, he cries, "Adhvaryu!" This is the proper form of *ahāva* (at this occasion, and not *śomśāvōm*). The Adhvaryu then responds, "Om, Hotar! *tathā Hotar!*" The Hotar (thereupon) repeats (the Chaturhotri mantras), stopping at each of the ten padas!

- (1) Their sacrificial spoon was intelligence!
- (2) Their offering was endowed with intellect!
- (3) Their altar was speech!
- (4) Their Barhis (seat) was thought!
- (5) Their Agni was understanding!
- (6) Their Agnidhra was reasoning!

- (7) Their offering (*havis*) was breath !
- (8) Their Adhvarya was the Sāman !
- (9) Their Hotar was Vāchaspati !
- (10) Their Maitrāvaraṇa (*upa-vaktā*) was the mind !
- (11) They (sacrificers) took (with their mind) the Graha !
- (12) O ruler Vāchaspati, O giver, O name !
- (13) Let us put down thy name !
- (14) May'st thou put down our (names); with (our) [362] names go to heaven (announce our arrival in heaven) !
- (15) What success the gods who have Prajāpati for their master, gained, the same we shall gain !<sup>8</sup>

The Hotar now reads the *Prajāpati tanu* (bodies) mantras, and the *Brahmodyam*.

- (1 & 2) *Eater of food, and mistress of food.* The eater of food is Agni; the mistress of food is Aditya.
- (3 & 4) *The happy and fortunate.* By "happy" Soma, and by "fortunate" cattle are meant.
- (5 & 6) *The houseless and the dauntless.* "Houseless" is Vayu, who never lives in a house, and "fearless" is Death, for all fear him.
- (7 & 8) *The not reached, and not to be reached.* "The not reached" is Earth, and "the not to be reached" is Heaven.
- (9 & 10) *The unconquerable, and the not to be stopped.* "The unconquerable" is Agni, and "the not to be stopped" is Aditya (sun).
- (11 & 12) *Who has no first (material) cause (apdred), nor is liable to destruction.* "Who has no first (material) cause" is the mind (*manas*) and "what is not liable to destruction" is the year.

These twelve bodies of Prajāpati make up the whole Prajāpati. On the tenth day, one reaches the whole Prajāpati.

They now repeat the *Brahmodyam*.<sup>9</sup> "Agni is [363] the house-father; thus say some, for he is the master (house-father) of the world (earth). "Vayu is the house-father, thus say others; for he is the ruler of the airy region. That one (Aditya, the sun) is the house-father; for he burns

8. Heaven-world. The gods ascended to heaven by sacrifice. The same is the object of the sacrificers. This is the *Graha mantra*, recited by the Hotar. Now follow the Prajāpati tanu mantras, and the *Brahmodyam*. There are twelve Prajāpati tanu mantras; they are repeated by pairs, every time two.

9. That is, what Brahmins ought to repeat. It begins with the words, *Agnir grihapati*, and ends with *aritama*. This *Brahmodyam* is no proper mantra, but a kind of *Brahmanam*, or theological exposition. However, the whole is repeated by the Hotar as a mantra. See the whole of it also in the *Asv*, Sr. S. 8, 13.

"(with his rays). The Ritus are the houses. He who knows what "god is their (the Ritu's) house-father, becomes their house-father, and "succeeds. Such sacrificers are successful (they become masters them- "selves). House-father (master) becomes he who knows the god who "destroys the evil consequences of sin (Āditya, the sun). This house- "father destroys the evil consequences of sin and becomes (sole) "master. These sacrificers destroy the evil consequences of their sin "and say), O Adhvaryu ! we have succeeded, we have succeeded."

## FIFTH CHAPTER.

(*The Agnihotram. On the Duties of the Brahman Priest.*).

### 26.

(*The Agnihotram.<sup>1</sup> When the Sacrificee has to Order his Priest to Bring Fire to the Ahavaniya. The Sixteen Parts of the Agnihotram.*)

The Agnihotri says to his Adhvaryu, "Take from" (here the Garhapatya fire) the Ahavaniya fire." Thus he says at evening ; for what good he was doing during the day, all that is taken away (together with [364] the fire and brought) eastwards and put in safety. If he says at morning time, "Take from (here) the Ahavaniya," then he takes with him all the good he was doing during the night (brings it) eastwards and puts it in safety. The Ahavaniya fire is the sacrifice (sacrificial fire) ; the Ahavaniya is the heaven-world. He who has this knowledge, places the heaven-world (the real heaven) in the heaven-world, which (is represented by) the sacrifice alone. Who knows the Agnihotram which belongs to all gods, which consists of sixteen parts, and is placed among cattle, is successful by means of it.

What in it (the offering of which the Agnihotram consists) is of the cow (such as milk) belongs to Rudra. What is joined to the calf, belongs to Vāyu. What is being milked, belongs to the Aśvins. What has been milked, belongs to Soma. What is put on the fire to boil, belongs to Varuṇa. What bubbles up (in boiling) belongs to Pūṣan. What is dripping down, belongs to the Maruts. What has bubbles, belongs to Viśvedevas. The cream (of the milk) gathered, belongs to Mitra. What

<sup>1</sup> The Agnihotram is a burnt offering of fresh milk, brought every day, twice during the whole term of life. Before a Brahman can take upon himself to bring the Agnihotram, he has to establish the three sacred fires, Garhapatya, Dakṣīga and Ahavaniya. This ceremony is called *Agnyādīkāna*. The performers of these daily oblations are called "Agnihotris". They alone are entitled to bring the Iṣṭis and Soma sacrifices. There are, up to this day, Agnihotris in the Dekkhan, who may be regarded as the true followers of the ancient Vedic religion.

falls out (of the pot), belongs to Heaven and Earth. What turns up (in boiling), belongs to Savitar. What is seized (and placed in the vessel), belongs to Viṣṇu. What is placed (on the Vedi) belongs to Brihaspati. The first offering is Agni's, the latter portion is Prajāpati's, the offering itself (chief portion) belongs to Indra. This is the Agnihotram, belonging to all gods, which comprises sixteen parts.

## 27.

(*How the priest has to make good certain casualties which may happen when the Agnihotram is offered.*)

If the cow of an Agnihotri \* which is joined to her calf, sits down during the time of being milked, what is the penance for it? He shall repeat over it this [365] mantra. "Why dost thou sit down out of fear? From this grant us safety! Protect all our cattle! Praise to Rudra the giver!" (By repeating the following mantra) he should raise her up. "The divine Aditi (cow) rose, and put long life in the sacrifice, she who provides Indra, Mitra and Varuṇa with their (respective) shares (in the sacrifice)." Or he may hold on her udder and mouth a vessel filled with water and give her (the cow) then to a Brahman. This is another Prāyaśchitta (penance).

If the cow of an Agnihotri, which is joined to her calf, cries during the time of being milked, how is this to be atoned for? If she cries out of hunger, to indicate to the sacrificer what she is in need of, then he shall give her more food in order to appease her. For food is appeasing. The mantra *sūyavasād bhagavati* (1, 164, 40) is to be repeated. This is the Prāyaśchitta.

If the cow of an Agnihotri which is joined to her calf moves during the time of being milked, what is the Prāyaśchitta? Should she in moving spill (some milk) then he shall stroke her, and whisper (the following words), "What of the milk might have fallen to the ground to-day, what 'might have gone to the herbs, what to the waters,—may this milk be in 'my houses, (my) cow, (my) calves, and in me.'" He shall then bring a burnt offering with what has remained, if it be sufficient for making the burnt offering (Homa).

Should all in the vessel have been spilt (by the moving of the cow) then he shall call another cow, milk her and bring the burnt offering with that milk, and sacrifice it. It is to be offered alone in faith.\*

\* The cow herself is called Agnihotri.

\* The meaning of the sentence : अत्येव अद्वाये होतव्यं is : this (substitute) is to be offered (completely) even including the *śraddhā*. This is the formula : अहं अद्वा जुदोमि (i.e.) "I offer (this) in faith (as a believing one)."

[366] This is the Prāyaśchitta. He who with such a knowledge offers the Agnihotram, has (only) offerings in readiness (which are fit) and has (consequently) all (accepted by the gods).

— 28.

(On the Meaning of the Agnihotram, if Performed in Perfect Faith. It represents Dakṣinā. The Aśvina Śastra, Mahāvrata, and Agnichayana are hinted at in it.)

That Āditya (the sun) is his (the Agnihotri's) sacrificial post, the earth is his altar, the herbs are his Barhis (seat of grass), the trees are his fuel, the waters his sprinkling vessels, the directions the wooden sticks laid round about (the hearth). If anything belonging to the Agnihotri should be destroyed, or if he should die, or if he should be deprived of it, then he should receive all this in the other world, placed, as it were, on the Barhis (sacrificial litter). And the man who, having this knowledge, performs the Agnihotram, will actually obtain (all this).

He brings as Dakṣinā (donation) both gods and men mutually, and everything (the whole world). By his evening offering he presents men to the gods, and the whole world. For men, if being fast asleep without shelter, as it were, are offered as gifts to the gods. By the morning offering he presents the gods as gifts to men, and the whole world. The gods, after having understood the intention (of men that the gods should serve them) make efforts (to do it), saying "I will do it, I will go." What world a man, who has presented all this property to the gods, might gain, the same world gains he who, with this knowledge, performs the Agnihotram.

By offering the evening oblation to Agni, the Agnihotri commences the Aśvina Śastra (which [367] commences with a verse addressed to Agni). By using the term vāch, i. e., speech (when taking out the Agnihotram) he makes a (pratigara), i. e., response (just as is done at the repetition of a Śastra).

By (thus) repeating every day "Vāch," the Aśvina Śastra \* is recited by Agni at night, for him who, having this knowledge, brings the Agnihotram.

\* The Aśvina Śastra is required at the commencement of the Gavām ayanam, when making Atirātra. See 4, 17-11. The author of our Brāhmaṇa here tries to find out some resemblance between the performance of the evening Agnihotram and the Aśvina Śastra. He finds it in the circumstance, that this offering belongs to Agni, and the Aśvina Śastra commences with a verse addressed to Agni (4, 7). Having thus obtained the commencement of the Śastra, he must find out also the pratigara or response which belongs to every Śastra. This he discovers in the formula : udchā tu hotre, which the Agnihotri repeats as often as the offering is taken out for being sacrificed.

By offering the morning oblation to Aditya, he commences the Mahāvrata<sup>1</sup> ceremony. By using (a term equivalent to) *prāṇa*, i. e., life (when eating the remainder of the Agnihotram) he makes a *pratigara* (also). By (thus) repeating every day the word "food" (life), the Mahāvrata (Śastram) is recited by Aditya at day for him who, with this knowledge, performs the Agnihotram.

The Agnihotri has to perform during the year 720 evening offerings and also 720 morning offerings, just as many bricks (1440) marked by sacrificial formulas as are required at the Gavām ayanam. He who with such a knowledge brings the Agnihotram, has the sacrifice performed with a Sattra [368] lasting all the year (and) with Agni Chitya<sup>2</sup> (the hearth constructed at the Chayana ceremony).

29,

(*Whether the Morning Oblation of the Agnihotri is to be Offered Before or After Sunrise.*

*Vriśasuputra*, the son of *Vatavata*, the son of *Jātukarna*, said, "We shall tell this to the gods, that they perform now the Agnihotram, which was brought on both days (on the evening of the preceding, and the morning of the following, day) only every other day." And a girl, who was possessed by a Gandharva, spoke thus, "We shall tell it to the Pitaras (ancestors), that the Agnihotram which was performed on both days, is now performed every other day."

The Agnihotram performed every other day is performed at evening after sunset, and at morning before sunrise. The Agnihotram performed on both days is performed at evening after sunset, and at morning after sunrise. Therefore, the Agnihotram is to be offered after sunrise. For he who offers the Agnihotram before sunset, reaches in the twenty-fourth year the Gāyatri world, but if he brings it after sunrise, in the

<sup>1</sup> This concludes the Gavām ayanam. See the note to 4, 12. The resemblance between the Mahāvrata and the morning Agniṣṭoma is found by our author in the following points: The morning Agnihotram belongs to Aditya, and the Niṣkevalya Śāstra of the Mahāvrata commences with a mantra addressed to the same deity. The Pratigara he finds in the mantra, *annam payo reto smāsu*, which the Agnihotri repeats as often as he eats the remainder of his offering.

<sup>2</sup> At each Atirātra of the Gavām ayanam, the so-called Chayana ceremony takes place. This consists in the construction of the Uttarā Vedi (the northern altar) in the shape of an eagle. About 1440 bricks are required for this structure, each being consecrated with a separate Yajus mantra. This altar represents the universe. A tortoise is buried alive in it, and a living frog carried round it and afterwards turned out. The fire kindled on this new altar is the Agni Chitya. To him are the oblations of flesh and Soma to be given. The whole ceremony is performed by the Adhvaryu alone.

twelfth. When he brings the Agnihotram before sunrise during two years, then he has actually sacrificed during one year only. But if he sacrifices after sunrise, then he completes the yearly amount of offerings in one year. Therefore [369] the Agnihotram is to be brought after sunrise. He who sacrifices after sunset at evening, and after sunrise in the morning, brings the offering in the lustre of the day-night (Ahorâtra). For the night receives light from Agni, and the day from the sun (Âditya). By means of this light the day is illuminated. Therefore he who sacrifices after sunrise, performs the sacrifice only in the light of Ahorâtra (that is, he receives the light only once, instead of twice, the offering brought before sunrise belonging to the night, and being illuminated by Agni, not by Âditya).

## 30.

(Several Stanzas Quoted Regarding the Necessity to bring the Agnihotram After Sunrise).

Day and night are the two wheels of the year. By means of both, he passes the year. He who sacrifices before sunrise, goes by one wheel, as it were, only. But he who sacrifices after sunrise, is going through the year with both wheels, as it were, and reaches his destination soon. There is a sacrificial Gâthâ (stanza) which runs as follows :

" All that was, and will be, is connected with the two Sâmans, *Brihat* and *Rathantaram*, and subsists through them. The wise man, after having established the sacred hearths (the Agnihotri), shall bring a different sacrifice at day, and a different one at night (i. e., devoted to different deities)."

The night belongs to the Rathantaram, the day to the Brihat. Agni is the Rathantaram, Âditya the Brihat. Both these deities cause him to go to the heaven-world, to the place of splendour (*bradhna*), who with this knowledge sacrifices (the Agnihotram) after sunrise. Thence it is to be sacrificed after sunrise. Regarding this, there is a sacrificial Gâthâ chanted, which runs as follows :

" Just as a man who drives with one pack-horse [370] only without purchasing another one, act all those men who bring the Agnihotram before sunrise."

For all beings whatever follow this deity (Âditya) when he stretches (the arms at sunrise and sunset). He who has this knowledge, is followed by this deity, after whom all follows, and he follows her. For this Âditya

is the "one guest" who lives among those who bring the sacrifice after sunrise. Concerning this there is a Gāthā (stanza, which runs as follows) :

" He who has stolen lotus fibres, and does not receive (even) one guest "on the evening, will charge with this guilt the not guilty, and take off the "guilt from the guilty."

This Āditya is the "one guest" (*ekātithih*) he is it "who lives among the sacrificers." The man who [371] thinking, it is enough of the Agnihotram, does not sacrifice, to this deity (Āditya), shuts him out from being his guest. Therefore this deity, if shut out, shuts such an Agnihotri out from both this world and that one.

Therefore he who thinks, it is enough of the Agnihotram, may nevertheless bring sacrifices. Thence they say, a guest who comes at evening is not to be sent away. It happened that once a learned man, *Jānaśruteya*, a resident of a town (a *Nagari*), said to an *Aikādaśākṣa*, a descendant of *Manutantu*, "we recognise from the children, whether one brings the Agnihotram with or without the proper knowledge." *Aikādaśākṣa* had as many children as are required to fill a kingdom. Just as many children will he obtain who brings the Agnihotram after sunrise.

### 31.

(*The Agnihotram is to be Offered After Sunrise*).

In rising, the sun joins his rays to the Ahavaniya fire. Who, therefore, sacrifices before sunrise, is like a female giving her breast to an unborn

<sup>1</sup> *Sayaga* makes the following remarks on this rather obscure stanza :

पुरा कदाचित्सुर्पीयां संवादप्रसंगे करिचत्पुरुषो विसर्त्तैन्यद्वयामपवादं प्राप्य तत्परिहात्यैसुर्पीयामप्रे शपयं चकार । तदीयशपयोक्तिस्त्रेयं गाया विसानि पदमूलानि तेषामपहर्ता प्रत्यवायपरंपरां प्राप्नोतु ॥ पापरहिते पुरुषे विसविषयमपवादं कृतवतो यः प्रत्यवायः पापिनः पुरुषस्य संवेदी पापं स्वीकृतं यो यः प्रत्यवायः सापंकाले गृहे समागच्छत एवातिथेवैदेशिकस्यापरोत्तेने यः प्रत्यवायः सेवं प्रत्यवायपरंपरा विसर्त्तैन्ये सति मम भूयादित्येवं शपयः । अचरायस्तु अप्रसिद्धो मात्राः पुरुषस्तेनश्चोत्तरो मूलवा विसान्यपवहार चेत् स पुमान् अनेनसं पापरहितं पुरुषं शोकियं एनसा ओमिश्वात् पापेनाभियंसनमपवादं कुर्यात् । तथैव स विसापहारसापंकाले गृहे समागतं एकातिथिमपद्मद्विभोजनमदत्ता निःसारयेत् ॥

The stealing of *bisñi*, i.e., lotus fibres, from a tank appears to have been a great offence in ancient times. Not to receive one guest (at least) on the evening was considered as equally wicked. The man who has committed such crimes will, in order to clear himself from all guilt, charge an innocent man with it. The forms *abhisastat* and *apaharat* have evidently the sense of a future tense, as is the case in other instances also. The stanza in question appears to be very old, and was hardly intelligible even to the author of our *Brāhmaṇam*. He means by *ekātithih* "the one guest," the sun, which, according to the context, cannot have been the original sense.

child, or a cow giving her udder to an unborn calf. But he who sacrifices after sunrise is like a female giving her breast to a child which is born, or like a cow giving her udder to a calf which is born. The Agnihotram being thus offered to him (Sūrya), he (Sūrya) gives to the Agnihotri in return, food in both worlds, in this one and that one. He who brings the Agnihotram before sunrise, is like such an one who throws food before a man or an elephant, who do not stretch forth their hands (not caring for it). But he who sacrifices after sunrise, is like such an one who throws food before a man or an elephant who stretch forth their hands. He who has this knowledge, and sacrifices after sunrise, lifts up with this hand (Āditya's hand) his sacrifice, and puts it down [372] in the heaven-world. Therefore the sacrifice is to be brought after sunrise.

When rising, the sun brings all beings into motion (*prāṇayati*). Therefore he is called *prāṇa* (breath). The offerings of him who, knowing this, sacrifices after sunrise, are well stored up in this *prāṇa* (Āditya). Therefore it is to be sacrificed after sunrise.

That man is speaking the truth, who in the evening after sunset, and in the morning after sunrise, brings his offering. He commences the evening sacrifice by the words, "Bhūr, Bhuvah, Svar, Om! Agni is Light, Light is Agni;" and the morning sacrifice by "Bhūr, Bhuvah, Svar, Om! Sun is Light, Light is Sun." The truth-speaking man offers thus in truth, when he brings his sacrifice after sunrise. Therefore it must be sacrificed after sunrise. This is well expressed in a sacrificial stanza which is chanted.

"Those who sacrifice before sunrise tell every morning an "untruth; for, if celebrating the Agnihotram at night which ought to be "celebrated at day, they say, Sun is Light, but then they have no light " (for the sun has not risen)."

## 32.

(*On the Creation of the World. The Origin of the Vedas and the Sacred Words. The Penances for Mistakes committed at a Sacrifice.*)

Prajāpati had the desire of creating beings and multiplying himself. He underwent (consequently) austerities. Having finished them, he created these worlds, viz., earth, air and heaven. He heated them (with the lustre of his mind, pursuing a course of austerities); three lights were produced: Agni from the earth, Vāyu from the air, and Āditya from heaven. He heated them again, in consequence of which the three Vedas were produced. The Rigveda came from Agni, the Yāyurveda from

Vāyu, and the Sāmaveda from Āditya.~ He heated these Vedas, [373] in consequence of which three luminaries arose, viz., Bhūr came from the Rigveda, Bhuvah from the Yajurveda, and Svar from the Sāmaveda. He heated these luminaries again, and three sounds came out of them *a*, *u* and *m*. By putting them together, he made the syllable *om*. Therefore he (the priest) repeats "Om ! Om !," for Om is the heaven-world, and Om is that one who burns (Āditya).

Prajāpati spread the sacrifice\* (extending it), took it, and sacrificed with it. By means of the Rik (Rigveda), he performed the duties of the Hotar; by means of the Yajus, those of the Adhvaryu; and by means of the Sāman, those of the Udgātar. Out of the splendour (seed) which is inherent in this three-fold knowledge (the three Vedas), he made the Brahma essence.

Prajāpati offered then the sacrifice to the gods. The gods spread it, took it, and sacrificed with it, and did just as Prajāpati had done (regarding the office of the Hotar, &c). The gods said to Prajāpati, "If a mistake has been committed in the Rik, or in the Yajus, or in the Sāman in our sacrifice, or in consequence of ignorance, or of a general misfortune, what is the atonement for it?" Prajāpati answered, "When you commit a mistake in the Rik, you shall sacrifice in the Gārhapatya, saying *Bhūh*. When you commit one in the Yajus, then you shall sacrifice in the Agnidhriya fire\* or (in the absence of it, as is the case) in the Havis offerings,<sup>10</sup> in the cooking fire (Dakṣiṇā Agni) saying, *Bhuvah*. When a mistake is committed in the Sāman, then it is to be sacrificed in the Ahavaniya fire by saying, *Svar*. When a mistake has been committed out of ignorance, or in consequence of a general [374] mishap, then you shall sacrifice in the Ahavaniya fire, reciting all three words, *Bhūh*, *Bhuvah*, *Svar*. These three "great words" (*vyāhṛiti*) are like nooses to tie together the Vedas. It is just like joining one thing to another, one link to another link, like the stringing of anything made of leather, or of any other thing, and connecting that which was disconnected, that one puts together by means of these great words all that was isolated in the sacrifice. These *Vyāhṛitis* are the general Prāyaśchitta (penance); thence the penances (for mistakes) at a sacrifice are to be made with them.

\* It is regarded as a person.

† This is used only in the Soma sacrifices.

‡ Such as the Darsapūrṇamāsa *isti*, Chāturmāsya *isti*, &c.

(*On the Office of the Brahman Priest. He ought to remain Silent during all the Principal Ceremonies.*)

The great sages (*mahāradah*) ask, "When the duties of a Hotar are performed by the Rik, those of the Adhvaryus by the Yajus, and those of the Udgātar by the Sāman, and the three-fold science is thus properly carried into effect by the several (priests employed), by what means then are the duties of the Brahman priest performed?" To this one should answer, "This is done just by means of this three-fold science."

He who blows (*Vāyu*) is the sacrifice. He has two roads, *viz.*, speech and mind. By their means (speech and mind), the sacrifice is performed. In the sacrifice there are both, speech and mind, required. By means of speech the three priests of the three-fold science perform one part (assigned to *Vāch*); but the Brahman priest performs his duty by the mind only. Some Brahman priests, after having muttered the *Stomabhāgas*<sup>11</sup> when all arrangements have been made for [375] the repetition of the *Prātaranuvāka* (the morning prayer) sit down, and speak (without performing any of the ceremonies).

Respecting this (the silence on the part of the Brahman priests), a Brahman, who saw a Brahman priest at the *Prātaranuvāka* talk, said (once) "they (the priests and the sacrificer) have made one-half of this sacrifice to disappear." Just as a man who walks with one foot only, or a carriage which has one wheel only, falls to the ground, in the same manner the sacrifice falls to the ground (*bhreṣan nyeti*), and if the sacrifice has fallen, the sacrificer falls after it too (if the Brahman priests talk during the time they ought to be silent). Therefore the Brahman priest should, after the order for repeating the *Prātaranuvāka* has been given, refrain from speaking till the oblations from the *Upāṁśu* and *Antaryāma* (*Grahas*) are over. After the order for chanting the *Pavamāna Stotra* has been given (he ought also to refrain from speaking) till the last verse (of the Stotra) is done. And [376] again, he should during, the chanting of the (other) Stotras, and the repeating of the *Śastras*, refrain from speaking, till the *Vaṣṭikāra* (at the end of the *Yājyā* verse of the *Śastra*) is pronounced. Likewise, as a man walking on both his legs,

<sup>11</sup> The *Stomabhāgas* are certain *Yajus*-like mantras which are to be found in the *Brāhmaṇas* of the *Sāma*<sup>veda</sup> only (not in the *Yajus* or *Rigveda*). Each of these mantras consists of four parts: (a) To what the *Stoma* is like, such as a cord, a joint, &c. ; (b) To what it is devoted or joined; (c) An order to the *Stoma* to favour the object to

and a carriage going on both its wheels, does not suffer any injury ; in the same way such a sacrifice (if performed in this manner), does not suffer any injury, nor the sacrificer either, if the sacrifice be not injured.

## 34.

(On the Work done by the Brahmā. He Permits the Chanters to Chant)

They say, When the sacrificer has the reward (*dakṣinā*) given to the Adhvaryu, he thinks, "this priest has seized with his hands my Grahas (Soma cups), he has walked for me, he has sacrificed for me." And when he has the reward given to the Udgātar, he thinks, "he has sung for me ;" and when he has the reward given to the Hotar, he thinks, "this priest has spoken for me the *Anuvákyás*, and the *Yājyás*, and repeated the *Sastras*." But on account of what work done is the Brahmā priest to receive his reward ? Shall he receive <sup>12</sup> the reward, thinks the sacrificer, without having done any work whatever ? Yes, he receives it for his medical attendance upon the sacrifice, for the Brahmā is the physician of the sacrifice (which is regarded as a man). Because of the Brahmā priest performing his priestly function with the Brahma, which is the quintessence of the metres. He does one-half of the work, for he was at the head of the other priests, and the others (Adhvaryu, Hotar, Udgātar) do the other half. (The Brahmā priests tell if any mistake has been committed <sup>13</sup> in the sacrifice, and perform the *Prāyaśchittas*, as described above.)<sup>14</sup>

which it is joined ; (d) An order to the chanters to chant the *Stoma* by the permission of Savitar in honour of Brihaspati. The last (fourth) part is in all the *Stomabhāga* mantras the same. I give here some of these mantras, which are all to be found in the *Tāndya Brāhmaṇam* (1, 8-9). They commence :

- 1 (a) रविमसि (b) चायाय त्वा (c) चर्यं जिन्व (d) सवित्रप्रसूता वृहस्पतये सुत
- 2 (a) प्रेतिरवि (b) धर्मणे त्वा (c) धर्मं जिन्व (d) सव.
- 3 (a) अन्वितिरसि (b) दिवे त्वा (c) दिव्यं जिन्व (d) सव.
- 4 (a) सन्धिरसि (b) अन्तरिक्षाय त्वा (c) अन्तरिक्षं जिन्व (d) सव.
- 5 (a) विष्णुरोऽसि (b) वृष्टयै त्वा (c) वृष्टिं जिन्व &c.

The proper meaning of the repetition of these and similar mantras by the Brahmā priests is, to bring the chant (*Stoma*), which is about to be performed, into contact with the external world, with day, night, air, rain, the gods, and secure the favour of all these powers and beings.

<sup>12</sup> In the original, *haratā*, which is to be taken in the sense of a future.

<sup>13</sup> I have not translated the passage regarding the *Prāyaśchitta* to be performed by the Brahmā priest if any mistake has been committed ; for it is only a repetition from 5, 32.

The Prastotar<sup>13</sup> says, after the order for chanting the Stotram has been given, "O Brahmā, we shall now chant, our commander!" The Brahmā then shall say at the morning libation, "Bhūr! filled with the thought of Indra, ye may sing!" and at the evening libation, [378] he says, "Svar! filled with the thought of Indra, ye may sing."

At the time of the Ukhya or Atirātra sacrifice, all the three great words, *Bhūr Bhuvah Svar* are required. If the Brahmā says, "Filled with the thought of Indra, ye may sing," this means, that the sacrifice is Indra's, for Indra is the deity of the sacrifice. By the words, "filled with the thought of Indra," the Brahmā priest connects the Udgitha (the principal part of the chant) with Indra. This saying of the Brahmā means, "Do not leave Indra; filled with him, ye may sing." Thus he tells them.

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"The announcement of the Prastotar, that the chanters are ready to perform their chant, as well as the orders to do so given by the Brahmā and Maitrāvaruna, are contained in full in the Aśval, Śr. S. (5, 2), and in the Sāṅk. Śr. S. (6, 8). I here give the text from the Aśv. S. :—

ब्रह्मन् स्तोत्रायामः प्रशास्तरिति स्तोत्रायातिसर्वितावतिसूजतो भूरिन्द्रवन्तः सवितृप्रसूता इति जपित्वा स्तुष्वमिति ब्रह्मा प्रातःसवने सुव इति मात्चन्दिने स्वरिति तृतीयसवने सूर्युवः स्वरिन्द्रवन्तः सवितृप्रसूता इत्यूच्चमात्रिमास्तात् । सुतदेवेन सवित्रा प्रसूता श्रतं च सत्यं च वहत । आयुष्मत्य व्रत्वो मा ग्रात तन् पात्साम्न चोऽमिति जपित्वा मैत्रावस्थाः स्तुष्वमित्युच्चैः ॥

(When the Prastotar calls) "Brahmā, we shall chant, O commander!" then the two priests (the Brahmā and Maitrāvaruna) whose duty it is to allow (the chanters to sing) give their permission. The Brahmā, after having first muttered the words "bhūr, be ye filled with Indra, created by Savitar (or permitted by Savitar)," at the morning libation, says, "chant;" at the midday libation he uses, instead of *bhūr, bhuvah*; and at the evening libation, *svar* (the remainder of the Japa being the same). Before all the Stotras which follow the Agnīmāruta Śastra (which concludes the Śastras of the Agnīśoma), that is to say, at the Ukhya, Sōlaśi, Atirātra sacrifices, &c., the Brahmā mutters all the three great words (*bhūr, bhuvah, svar*, along with the remainder of the formula) at the same time. The Maitrāvaruna, after having muttered, "Speak what is right and true, ye who are created by Savitar, the god to whose honour praises are chanted, do not lose the sacred verses (chanted by you) which are life, may he protect both bodies of the Sāman (the verses and the tune) Om!" says aloud "chant!"

[378] SIXTH BOOK.

FIRST CHAPTER.

(*On the Offices of the Grāvastut and Subrahmanyā.*)

1

(*On the Origin of the Office of the Grāvastut.<sup>1</sup> The Serpent  
Riṣi Arbuda.*)

The gods held (once upon a time) a sacrificial session in Sarvacharu. They did not succeed in [380] destroying the consequences of guilt. Arbuda, the son of Kadru, the Serpent Riṣi, the framer of mantras, said to them, "You have overlooked one ceremony which is to be performed by the Hotar. I will perform it for you, then you will destroy the consequences of guilt." They said, "Well, let it be done." At every midday libation, he then came forth (from his hole), approached them, and repeated spells over the Soma, squeezing stones. Thence they repeat spells at every midday libation over the Soma squeezing stones, in imitation of him (the Serpent Riṣi). The way on which this Serpent Riṣi used to go when coming from (his hole) is now known by the name *Arbudodā Sarpaṇi* (at the sacrificial compound).

<sup>1</sup> See also him about Aśv, Sr. 8, 5, 12. His services are only required at the midday libation. He performs his function of repeating mantras over the Soma, squeezing stones before the so-called Dadhi Gharma ceremony. He enters through the eastern gate, and passes on to the two Havirdhānas (the two carts, on which the sacrificial offerings are put, and the two covered places, in which these two carts are). Having arrived north-east of the exterior front of the axe (*akāśiras*) of the southern Havirdhāna, he throws off a stalk of grass held in his hand, which ceremony is called *nirasanum* (it is performed often by other priests also). He then faces the Soma shoots, assuming a peculiar posture. The Adhvaryu gives him a band (*uṣyīṣa*), which he ties round his face. As soon as the Adhvaryu and his assistants take the Soma sprouts from below, the *adhiṣṭhāna* board (see the note to 7, 32), he ought to repeat the mantras over the Grāvāṇas, which are now being employed for extracting the Soma juice. He commences with verses containing the term *su*, to squeeze, or derivatives of it. The first is: *abhi tva deca saśitar* (1, 24, 8). After some more single verses follow, the three principal Grāvāṇa hymns, viz., *prāite vādantu* (10, 94), *ā va rīhjase* (10, 78), and *prā vo grāvāṇah* (10, 175). The first and the last are said to have been seen by Arbuda, the Serpent Riṣi, the second by *Jarat kārṇa*, one of the Serpent tribe also. These hymns very likely formed part of the so-called *Sarpaveda* or Serpent Veda (see the Gopatha Brāhmaṇam 1, 10, according to whose statement this Veda came from the east), and were originally foreign to the Rigveda. They may be, nevertheless, very ancient. The two latter hymns are to be repeated before the last verse of the first, and are thus treated like a *Nivid* at the evening libation. Either in the midst, or before, or, after these two hymns, the Grāvastut must repeat the

The King (Soma) made the gods drunk. They then said, "A poisonous serpent (*asitvīṣa*) looks at our King! Well, let us tie a band round his eyes." They then tied a band round his eyes. Therefore they recite the spells over the Soma squeezing stones, when having tied (round the eyes) a band in imitation (of what the gods did). The King (Soma) made them drunk. They said, "He (the Serpent Rishi) repeats his own mantra over the Soma squeezing stones. Well, let us mix with his mantra other verses." They then mixed with his mantra other verses, in consequence of which he (Soma) did not make them drunk." By mixing his mantra with other verses for effecting propitiation, they succeeded in destroying the consequences of guilt.

[381] In imitation of this feat achieved by the gods, the Serpents destroyed all consequences of their own guilt. Having in this state (being quite free from guilt and sin) left off the old skin torn, they obtain a new one. Who knows this, destroys the consequences of his own guilt.

## 2

(*How Many Verses are to be Repeated over the Grdhras. How they ought to be Repeated. They are Required only at the Midday Libation. No Order for Repeating them Necessary.*)

They say, With how many mantras should he (the Grāvastat) pray over the Soma squeezing stones? The answer is, with a hundred; for the life of a man is a hundred years, he has a hundred powers, and a hundred bodily organs; by doing so, he makes man participate in age, strength, and bodily organs. (Others) say, He ought to repeat thirty-three verses, for he (the Serpent Rishi) destroyed the sins of thirty-three gods, for there are thirty-three gods. (Others) say, He ought to recite an unlimited number of such mantras. For Prajāpati is unlimited; and this recital of the mantras referring to the Soma squeezing stones belongs to Prajāpati, and in it all desires are comprised. Who does so, obtains all he desires. Thence he ought to repeat an unlimited number of such mantras.

Now they ask, In what way should he repeat these mantras (over the Soma squeezing stones)? Syllable by syllable, or should he take four syllables together, or pāda by pāda, or half verse by half verse, or

so-called Pāvamāni verses (Rigveda 9.) He has to continue his recitation as long as the squeezing of the juice lasts, or he may go on till it is filled in the Grābas (*d v̄d graha grahāṇt*); he then must conclude with the last verse of the first Grāvāga hymn. Besides this ritual for the Grāvastat, another one is given by Aśvalayana, which he traces to Gātagdri.

\* These mantras were the antidote.

verse by verse? With whole verses (repeated without stopping) one does not perform any ceremony, nor with stopping at every pada. If the verses are repeated with stopping at every syllable, or every four syllables, then the metres become mutilated, for [382] many syllables (sounds) would thus be lost. Thence he ought to (repeat) these mantras one half verse by another. For man has two legs, and cattle are four-footed. By doing so, he places the two-legged sacrificer among the four-legged cattle. Thence he ought to repeat these mantras by half verses.

Since the Grāvastut repeats only at every midday libation mantras over the Soma squeezing stones, how do mantras become repeated over them at the two other (morning and evening) libations? By repeating verses in the Gāyatri metre, he provides for the morning libation; for the Gāyatri metre is appropriate to the morning libation; and by repeating verses in the Jagati metre, he provides for the evening libation; for the Jagati metre is appropriate to the evening libation. In this way he who, with this knowledge, repeats the mantras over the Soma squeezing stones only at the midday libation, supplies these praises for the morning and evening libations.

They say, What is the reason, that, whilst the Adhvaryu calls upon the other priests to do their respective duties, the Grāvastut repeats this mantra without being called upon (without receiving a *prāṇa*)? The ceremony of repeating mantras over the Soma squeezing stones is of the same nature as the mind which is not called upon. Therefore the Grāvastut repeats his mantra without being called upon.

## 3

(*The Subrahmanyā Formula. On its Nature. By whom it is to be Repeated. The Oblation from the Pātnivata Graha. The Yājyā of the Agnīdhrā.*)

The Subrahmanyā<sup>2</sup> is Vāch. Her son is the [383] king Soma. At the time of buying Soma, they call the Subrahmanyā (thither), just as one calls a cow.

<sup>2</sup> The Subrahmanyā formula is contained in the Kātyāyana Śākuta Sūtras (1, 3), the Agnīstoma Sāma Prayoga, the Śatapatha Brāhm. (3, 3, 4, 17-20), and the Taittiriya Aranyakā (1, 12, 3-4). The peculiar pronunciation of this formula is noted by Pāṇini (1, 2, 37-38). The most complete information on its use being only to be found in the Sāma Veda Sūtras, I here give the passages from Kātyāyana referring to it, along with the formula itself:—

आतिथ्यायां संस्थितायां दक्षिण्यस्य दारवाहोः पुरस्तातिष्ठप्रन्तवदिदेशोऽन्वापत्ते यजमाने पत्न्यां च  
सुव्रक्षण्येमिति विस्तवा निगदं व्याप्तं । इन्द्रामच्छ हरिव आगच्छ मेधातियेमेष पृष्ठण्यस्य मेने  
गैरावस्तकनिदिष्टहस्यायै जार कौशिके आकृष्ण गैतम बुद्धायैतावद्देष सुत्यामिति यावद्देष स्वतः ।

[384] Through this son, the Subrahmanyā priest milks\* (obtains) all desires for the sacrificer. For Vāch grants all desires of him who has this knowledge. They ask, What is the nature of this Subrahmanyā?

After the Atithya Iṣṭi has been finished, he (the Subrahmanyā) should stand in the front part of the enclosure made for the wife of the sacrificer inside the Vedi, and when touching the sacrificer and his wife, after having called thrice "subrahmanyom," recite the following formula, "Come, Indra! come owner of the yellow horses!" ram of Me- "dhātithi! Menā of Vrijanāśa! thou buffalo (gaura) who ascendest the female " (avasandin). lover of Ahalyā! son of Kuśika! Brāhmaṇa! son of Gotama! (come) "thou who art called" (to appear) at the Soma feast in so and so many days how many there might intervene (between the day on which the Subrahmanyā calls him, and that of the Soma festival at which his presence is requested). The Subrahmanyā is required on the second, third, fourth and fifth day of the Agnistoma, and almost on every day of the other Soma sacrifices. On the second day, the terms, *tryahe sutyām*, "three days hence," i.e., on the fifth); on the third day, *dayake sutyām*, i.e., two days hence; on the fourth, *śvas*, i. e., to-morrow; and on the fifth (the day of the Soma feast) *adya*, i. e., to-day, are used to mark the time when the Soma banquet, to which Indra is by this formula solemnly invited, is to come off. As far as ब्राह्मण which is followed by the mentioning of the time appointed चाहे, दूधाहे, &c., there is no difference anywhere observable. But the few sentences which follow, and which conclude the formula, differ according to different schools. Some were (according to Kātyāyana) of opinion, that only आगच्छु "come hither" is to follow; others recommended आगच्छु मवन्, "come hither, O Maghavan." Others, such as Gautama, were of opinion, that either is to be omitted, and the concluding formula, देवा ब्रह्मण आगच्छुतापच्छुतापच्छुत, "come, ye divine Brāhmaṇ priests, come, come." has to follow immediately upon सुस्यां,

The name of the tune (Sāman), according to which it is chanted (or rather recited) is *Brahmaśri*, the metro is called *Sāmpāt*, the Rishi is *Āditya*, and Indra is the deity.

At the so-called Agnīṣṭuṭ sacrifices, which open the Chaturdaśarātra Sattras (sacrificial sessions lasting for a fortnight), (Aśv. Śr. S. 11, 2), the Subrahmanyā calls Agni instead of Indra (Kātyāy. 1, 4), according to Gautama, by the following formula:

अग्न आगच्छु रोहिताम्यां बृहद्बन्नो धूमकेतो जातवेदे विचर्येण आंगिरस ब्राह्मणांगिरस ब्रवाण् ।

i. e., "Come, O Agni, with (thy) two red ones (horses), thou brightly shining, thou blazing in smoke, Jātavedas, thou wise! Āngiras! Brāhmaṇa, (come) called," &c. In the concluding formula देवा ब्रह्मण्, आग्रय fires, is used instead of देवा According to Dhānaśājī the Subrahmanyā formula for Agni runs as follows: अग्न्याम्यां रोहितव आयच्छु भरद्वाजस्याम सहसः सुतो वारावस्कन्दिन्युपसो जातांगिरस, (the remainder as above), i.e., "Come, Agni! master of the red horses, goat of Bhardvāja, son of power, thou who ascendest (the female); lover of Uṣas," &c. The latter formula is just like that one addressed to Indra. Agni, as well as Indra, are in both these formulas, which must be very ancient, invoked as family deities, the first pre-eminently worshipped by the Āngirass, the latter by the Kuśikas. Both gods are here called "Brāhmaṇa." In later books, Indra appears as a Kṣattriya, and as a model of a king.

On the so-called Agnistoma day, of all sacrifices (in the Agnistoma, it is the fourth and precedes the Soma day), on which day the animal for Agni and Soma is slain and sacrificed, an extension of the Subrahmanyā formula takes place. The Subrahmanyā priest has on this day to announce to the gods, that such and such one (the name of the sacrificer must be mentioned), the son of such and such one, the grandson of such and such one, offers, as a Dikṣita, (as initiated into the sacrificial rites) a sacrifice (दीक्षितेपत्रते). The term, 'Dikṣita,' forms then henceforth part of the name of the sacrificer, and his descendants down to the seventh degree. In this part of India, there are many Brāhmaṇs distinguished by this honorary epithet, which always indicates that, either the bearer of it or his immediate ancestors have performed a Soma sacrifice, and have been proclaimed *dikṣita* by the Subrahmanyā in all due form.

\* *Duhe* must be a 3rd person singular, as Śāy. explains it.

**[385]** One should answer, She is Vâch. For Vâch is Brahma, and Subrahma (good Brahma).

They ask, Why does one call him (the Subrahmanyâ priest) who is a male, a female? (They answer) Subrahmanyâ represents Vâch (which is in the feminine gender).

They further ask, When all the other priests are to perform their respective duties within the Vedi, and the Subrahmanyâ outside the Vedi, how is it that the duty of the Subrahmanyâ (in this particular case) becomes performed inside the Vedi? One should answer, The Vedi has an outlet where things (which are no more required) are thrown; if the Subrahmanyâ priest calls (the Subrahmanyâ) when standing in this outlet, then, in this way (his duty is performed within the bounds of the Vedi). They ask, Why does he, standing in the outlet, repeat the Subrahmanyâ? On this, they tell the following story.)

The Rishi held once a sacrificial session. They said to the most aged man among them, "Call the Subrahmanyâ. Thou shalt call the gods standing among us (on account of thy age), as it were, nearest to them." In consequence of this, the gods make him (the Subrahmanyâ) very aged. In this way, he pleases the whole Vedi.

They ask, Why do they present to him (the Subrahmanyâ) a bull as a reward for his services? (The answer is) The bull is a male (*vrîṣa*), the Subrahmanyâ is a female, both making thus a couple. This is done for producing offspring from this pair.

The Agnidhra repeats the Yâjyâ mantra for the Pâtnivata Graha (a Soma vessel), with a low voice. For the Pâtnivata is the semen virile, and the effusion of the semen virile passing on without noise, as it were, he does not make the Anuvaṣṭakâra. For **[386]** the Anuvaṣṭakâra is a stop. Thinking, I will not stop the effusion of the semen, he does not make the Anuvaṣṭakâra, for the semen which is not disturbed in its effusion, bears fruit. Sitting near the Neṣṭar, he then eats, for the Neṣṭar is in the room of women. Agni (Agnidhra) pours semen in women, to produce children. He who has this knowledge, provides through Agni his females with semen, and is blessed with children and cattle.

The Subrahmanyâ ends after the distribution of the Dakṣinâ,<sup>4</sup> for she is Vâch. The Dakṣinâ is food; thus they place finally the sacrifice in food, which is Speech.

<sup>4</sup> He represents Agni.

\* The Dakṣinâ is distributed at the midday libation.

## SECOND CHAPTER.

(On the *Sastras of the Minor Hotri-priests at the Sattras.*)

## 4.

(On the *Sastras of Minor Hotri-priests at the Morning and Evening Libations.*)

The Devas spread the sacrifice. When doing so, the Asuras approached them, thinking, let us obstruct their sacrifice. They attacked them from the right side, thinking this to be the weak point. The Devas awoke, and posted two of their number, Mitra and Varuṇa, on the right side. Through the assistance of these two, the Devas drove the Asuras and Rakṣasas away from the morning libation. And thus the sacrificers drive them away (if they have the Maitrāvaraṇa Sastra repeated); thence the Maitrāvaraṇa priest repeats the Maitrāvaraṇa Sastra [387] at the morning libation. The Asuras, defeated on the right side, attacked the centre of the sacrifice. The Devas awoke, posted then Indra, and defeated through his assistance the enemies. Therefore the Brāhmaṇāchchhaṭīsi repeats at the morning libation the Indra Shastra.

The Asuras, thus defeated, attacked the sacrifice on the northern side. The Devas posted on this side Indrāgni, and defeated thus the Asuras. Therefore the Achhāvāka repeats the Aindragna Sastra at the morning libation. For, by means of Indrāgni, the Devas drove the Asuras and Rakṣasas away from the northern side.

The Asuras, defeated on the northern side, marched, arrayed in battle lines towards the eastern part. The Devas awoke and posted Agni eastwards at the morning libation. Through Agni, the Devas drove the Asuras and Rakṣasas away from the eastern front. In the same way, the sacrificers drive away from the eastern front the Asuras and Rakṣasas. Thence the morning libation is Agni's. He who has such a knowledge, destroys the evil consequences of his sin.

The Asuras, when defeated eastwards, went westwards. The Devas awoke and posted the Viśve Devāḥ themselves (westwards) at the third libation, who thus drove the Asuras and Rakṣasas away from the western direction at the third libation. Likewise, the sacrificers drive through the Viśve Devāḥ themselves at the third libation the Asuras and Rakṣas away. Thence the evening libation belongs to the Viśve Devāḥ. He who has such a knowledge, destroys the consequences of his sin.

In this manner, the Devas drove the Asuras out of the whole sacrifice. Thence the Devas became masters of the Asuras. He who has this know-

ledge becomes therefore through himself (alone) master of his adversary and enemy, and destroys the consequences [388] of his sin. The Devas drove away the Asuras and destroyed the consequences of sin by means of the sacrifice arranged in such a way, and conquered the heaven-world. He who has this knowledge, and he who, knowing this, prepares (these) libation required in the said manner, drives away his enemy and hater, destroys the consequences of his guilt, and gains the heaven-world.

## 5.

(*The Stotriya of the Following Day is made the Anurūpa of the Preceding Day in the Śastras of the Minor Hotri-priests at Soma Sacrifices lasting for Several Days.*)

They use at the morning libation the Stotriya (triplet) (of the following day) as Anurūpas<sup>1</sup> (of the preceding day). They make in this way the following day the Anurūpa (corresponding to the preceding day). Thus they commence the performance of the preceding day with a view to that of the following. But this is not done at the midday libation ; for the Priṣṭhas<sup>2</sup> (used then) are happiness (they are independent) ; they have at this (the midday libation) not that position (which the verses have at the morning libation) that they could use the Stotriya (of the following day) as Anurūpa (of the preceding day). Likewise they do not use at the third libation, the Stotriya (of the following day) as Anurūpa (of the preceding day).

## 6.

[389] (*The Opening Verses of the Śastras of the Minor Hotri-priests at the Ahargaya Soma Sacrifice, i.e., such ones as last for a Series of Days.*)

Now follow the opening verses (of these Śastras after the Stotriyas have been repeated). *Rijunīti no Varuna* (1, 90, 1) is that of the Maitrāvaraṇa Śastra ; for in its second pāda is said, "Mitra, the wise, may lead !" for the Maitrāvaraṇa is the leader of the Hotri-priests. Therefore is this the leading verse.

By *Indram vī visvatas pari* (1, 7, 10) commences the Brāhmaṇāchchhaṁsi ; for by the words "we call him (Indra) to the people" they call

<sup>1</sup> See on the meaning of the terms *stotriya* and *anurūpa*, note 41 on page 199. The first contains always those verses which the Sāma singers chant, the latter follows its form, and is a kind of supplement.

<sup>2</sup> The Sāmans of the midday libation are called Priṣṭhas ; and the Stotriyas and Anurūpas which accompany them, go by the same name.

Indra every day. When the Brāhmaṇāchchhamī, with this knowledge, recites this verse every day, then no other sacrificer, notwithstanding he (Indra) might be called by different parties (at the same time), can get Indra away.

*Yat soma ā sute nara* (7, 94, 10) is the verse of the Achchhāvāka. By its words "they called hither Indrāgni," every called Indrāgni every day. When the Achchhāvāka is doing this every day, no other one can wrest (from them) Indrāgni. These verses (*rijuniti* &c.) are the boats which lead to the shores of the heavenly world. By their means the sacrificers cross (the sea) and reach the heavenly world.

## 7.

(*The concluding verses of the same Śastras at the Aharganya Soma sacrifices.*)

Now follow the concluding verses of these Śastras: *Te syāma deva varuṇa* (7, 66, 9) is that of the Maitrāvaruṇa Śastra. For by its words, "we contemplate food (*īśam*) and light (*svar*)," they get [390] hold of both worlds; for "food" is this world, and "light" is that world.

By the triplet *vyantarikṣam atirad* (8, 14, 7-9), which has the characteristic *vi*, i.e. asunder, the Brāhmaṇāchchhamī opens the gates of the heavenly world. The words, "Indra, inebriated by Soma, cleft the hole and made appear the lights" (8, 14, 7), refer to the passionate desire of those who are initiated into the sacrificial art (for heaven); thenee it is called the *Balavatī* verse.\* The words, "He drove out the cows, and revealed them which were hidden, to the Āṅgiras, and flung away Bala", contain the expression of a gift to them (the Āṅgiras). By the words, "indrena rochand diri (verse 9) the heaven-world is alluded to." By the words, "The fixed lights (stars) of heaven have been fastened by Indra, the fixed ones he does not fling away," the sacrificers approach every day heaven and walk there.

*Aham sarasvatītrator* (8, 38, 10), is the verse of the Achchhāvāka. For Sarasvatī is the voice; (the dual is used) for this day belongs to the "two who have the voice." (As to who they are is expressed by the words) "I choose the tone of Indrāgni." For the voice is the beloved residence of Indrāgni. Through this residence one makes both successful. Who has this knowledge, will be successful in his own residence (his own way).

\* There is the word *vala* hole, in it, which may be regarded as a proper name of an Asura also.

## 8.

(On the Ahina and Aikāhika concluding verses of the Śastras of the minor Hotri-priests.)

The concluding verses of the Hotri-priests (Maitrāvaruṇa, Brāhmaṇāchchhaṁsi, and Achchhāvāka) are, at [391] the morning and midday libations of two kinds, viz. *āhīna* (which are proper for Soma sacrifices, which last for several days successively) and *aikāhika* (which are proper for Soma sacrifices which last for one day only). The Maitrāvaruṇa uses the aikāhikas preventing (thus) the sacrificer from falling out of this world. The Achchhāvāka uses the ahinas for making (the sacrificer obtain heaven). The Brāhmaṇāchchhaṁsi uses both; for thus he holds both worlds (with his hands) and walks in them. In this way he (the Brāhmaṇāchchhaṁsi) walks holding both, the Maitrāvaruṇa and the Achchhāvāka, the Ahina and Ekāha, and (farther) the sacrificial session lasting all the year round (such as the Gavām ayanam) and the Agniṣṭoma (the model of all Aikihikas).

The Hotri-priests require at the third libation Ekāhas only for concluding. For the Ekāha is the footing, and thus they place the sacrifice at the end on a footing.\*

At the morning libation he must read the Yājyā verses without stopping (*anavṛdnam*). The Hotar shall not recite one or two additional verses (*atīsamsanam*) for the Śtoma. It is just the same case as if one who asks for food and drink must be speedily supplied. Thinking, I will quickly supply the gods their food, he speedily gets a footing in this world. He should make the Śastram at the two latter libations with an unlimited number of verses; for the heaven-world is unlimitted. (This is done) for obtaining the heaven-world. The Hotar may, if he like, recite those verses which the minor Hotri-priests used to repeat on a previous day. Or the Hotri-priests (may, if they like, repeat those verses) which the Hotar (used to repeat on the previous day) (For Hotar as well as the Hotri-priests form parts of one [392] body only). For the Hotar is the breath, and the Hotri-priests are the limbs. This breath goes equally through the limbs. Thence the Hotar should, if he like, receive those verses which the minor Hotri-priests used to recite on the previous day. Or the Hotri-priest (may, if they like, repeat those verses) which the Hotar (used to repeat on the previous day). The last verses of the hymns with which the Hotar concludes, are the same with the concluding verses of the minor Hotri-priests at the evening

\*For the Ekāha sacrifices are the models of the others.

libation. For the hotar is the soul, and the Hotri-priests are the limbs ; the ends of the limbs are equal, therefore the (three) Hotri-priests use, at the evening libation, the same concluding verses.

### THIRD CHAPTER.

(*The hymns for lifting the Chamasa (Soma cups). The Praṣṭhita Yājyās of the seven Hotars concluding this ceremony. The two different kinds of Hotars. Explanation of some apparent anomalies in the performances of the minor Hotris. The Jagatī hymns for Indra. The concluding verses of the minor Hotri-priests. On a peculiarity in the Sastras of the Achchhārāha.*)

#### 9

(*The number of verses which the Hotar has to repeat at the time of the Soma cups being lifted at the three libations.*)

When at the morning libation the Soma cups are lifted and filled he (the Maitrāvaraṇa) recites the hymn *ā tra vahantu harayah* (1, 116.) the several verses of which contain the words *vrīṣan* (male), *pita* (drunk), *suta* (squeezed), *mad* (drunk), are complete in their form and are addressed to Indra, for [393] the sacrifice is Indra's. He repeats Gāyatrīs ; for Gāyatri is the metre of the morning libation. At the morning libation he recites nine verses only ; one less (than ten). For the semen is poured in to a place made narrow (*nyūna*). At the midday libation he repeats ten verses<sup>1</sup> ; for the semen which was poured in a narrow place grows very large, after having reached the centre of the woman's body. At the evening libation he repeats nine<sup>2</sup> verses, one less (than ten) ; for from a narrow place (represented by the third libation) men are born. If he recites these hymns complete, than he makes the sacrificer bring forth the embryo of his (spiritual body) begotten in the sacrifice, which is the womb of the gods.

Some recite every time only seven verses at the morning, midday and evening libations, asserting that there must be as many Puronuvākyās as there are Yājyās. Seven (Hotri priests) having their faces turned (towards the fire) receive the Yājyās, and pronounce Vauṣat ! Now they assert that those (seven verses) are the Puronuvākyās of these (seven

<sup>1</sup> They are the hymn, *asāvī devam gorichikam* (7, 21).

<sup>2</sup> They are the hymn, *ihopaydta īyaso* (4, 35).

Yājyās); but the Hotar ought not to do so (to recite only seven verses.) For in this way they spoil the semen of the sacrificer, and consequently the sacrificer himself.

The Maitrāvaraṇa carries in this way the sacrificer, for the sacrificer is the hymn, by means of nine verses from this world to the airy region; but by means of ten he carries him further on to that (heaven) world; for the airy region is the oldest; from that world he takes him by means of nine verses up to the celestial world. Those who recite [395] only seven verses, do not wish to raise the sacrificer to heaven. Therefore the hymns are to be recited complete only.

## 10.

(On the Prasthita Yājyās of the Hotars at the morning libation.)

Some one (a theologian) has asked, When the sacrifice is Indra's, why do only two, the Hotar and Brāhmaṇāchchhamisi, at the morning libation, for the Soma drops which are in readiness, repeat Yājyās where Indra's very name is mentioned, the Yājyā of the Hotar being *idam te somyam madhu* (8, 54, 8), that of the Brāhmaṇāchchhamisi, *indra tra vriyabham vayam* (3, 40, 1)?

When the other (priests) repeat verses addressed to different deities, how do they concern Indra? For the Yājyā of the Maitrāvaraṇa is *mitram vayam havāmahe* (1, 23, 4), "we invoke Mitra;" but in its words *varuṇam somapitaye* i.e. "we call Varuṇa to the Soma beverage;" there is an allusion to Indra; for whatever word refers to "drinking", hints at Indra, and pleases him.

The Yājyā of the Potar is, *Maruto yasa hi kṣaye* (1, 86, 1); its words *sa sugopātamo janah* i.e. "he is the best protector," allude to Indra; for Indra is the *gopā*, which is a characteristic of Indra. Thus he pleases Indra.

The Yājyā of the Neṣṭar is, *agne patnīr ihā vahā* (1, 22, 9); in its words, *traṣṭiram somapitaye*, [395] there is an allusion to Indra;

\* The hymns mentioned for the morning and evening libations contain each nine, that mentioned for the midday libation ten verses.

\* These Yājyās are at each libation seven in number, and repeated successively by the so called 'seven Hotars' (Hotar, Maitrāvaraṇa, Brāhmaṇāchchhamisi, Potar, Neṣṭar, Agnīdhra, and Achchhāvāka) when the Chamasa Adhvaryu or cup-bearers, are holding up the cups filled with Soma. As often as one of them has repeated his Yājyā, libations from seven cups are thrown at the same time in the fire. The rest is to be drunk by them.

for Indra is *Tvaṣṭar*, which is a characteristic of Indra. Thus he pleases him.

The Yājyā of the Agnidhra is, *Ukṣānnadya* (8, 43, 11); in its words *Soma priṣṭhāya vedhase*, there is an allusion to Indra; for Indra is *Vedhās* (striker, beater) which is a characteristic of Indra. Thus he pleases him.

The verse of the Achchhāvāka, which is directly addressed to Indra, is complete, viz: *prātaryavabhir* (8, 38, 7), (for in the last part of it there is the term *Indragni*). Thus all these verses refer to Indra. Though there are different deities mentioned (in them) (such as Mitra, Varuṇa, &c.) the sacrificer does not satisfy other deities (alone). The verses being in the Gāyatri metre, and this being sacred to Agni, sacrificer gains, by means of these verses, the favour of three deities, i. e. Indra, the *nānādevatās* or different deities, and Agni.

## 11.

(*The hymn to be repeated over the Soma cups being lifted, and the Pras̄-thita Yājyās at the midday libation.*)

At the midday libation, when the Soma cups are being lifted, the Hotar repeats, *Astri decam gorichikam* (7, 21, 1.). This hymn contains the words, *erīṣan*, *pita*, *euta*, *mad*; its verses are complete in form and addressed to Indra. For the sacrifice belongs to Indra. The verses are in the Triṣṭubh metre; for this metre is appropriate to the midday libation. They say, if the term *mad* "to be drunk" is only appropriate to the third libation, why do they recite such verses (containing this term) at the midday libation as *Anuvākyās* and *Yājyās*? The gods get drunk, as it were, at the midday libation, and are then consequently at the third libation in a state of [296] complete drunkenness. Thence he repeats verses containing the term *mad* as *Anuvākyās* and *Yājyās* at the midday libation.

At the midday libation all the priests repeat *Yājyās* addressed to Indra by his very name (for the Soma drops) which are in readiness. Some (the Hotar, Maitrāvaraṇa, and Brāhmaṇāchchhamīsi) make the *Yājyās* with verses containing (besides the name of Indra) the words, *abhi trid*. So the Hotar repeats, *pīb̄ somam abhi yam ugra tarda* (6, 17, 1); the Maitrāvaraṇa, *sa īm pāhi ya rījishi* (6, 17, 2); and the Brāhmaṇāchchhamīsi, *erū pāhi pratnathā* (6, 17, 3).

The Yājyā of the Potar is, *arr̄dh̄ ehi somakdmam* (1, 104, 9). The Yājyā of the Neṣṭar is, *tard̄ yam somas tram* (3, 35, 6). The Yājyā of the Achchhāvāka is, *indrāya somah pra divo vidānā* (3, 36, 2). The Yājyā of the Agnidhra is, *āpīrnō asya kalaśah svihā* (3, 32, 15).

<sup>1</sup> These three verses contain forms of the verb *trid* (Lat. *tridere*) "to injure, to kill," with the preposition *abhi*.

Among these verses there are those containing the words *abhi trid*. For Indra once did conquer at the morning libation; but by means of these verses he broke down the barriers and made himself master (*abhi triyat*) of the midday libation. Thence these verses.

## 12.

(*The hymn and the Prasthita Yâjyâs at the evening libation.*)

At the third libation the Hotar repeats at the time when the Soma cups are being lifted, the hymn *ihopayâta sâvâsô napâtah* (4, 35, 1). Its verses which are complete in form, are addressed to Indra, and belong to the Ribhus, contain the words *vrişan, pîta, [397] suta mad*. They ask, Why is the Pavamâna Stotra at the evening libation called Arbhava, though they do not sing Ribhu verses? (The answer is) Prajâpati, the father, when transforming the Ribhus who were mortals, into immortals, gave them a share in the evening libation. Thence they do not sing Ribhu verses, but they call the Pavamâna Stotra Arbhava.

One (great Rishi) asked about the application of metres, *viz.* for what reason does he use the Trişubh metre at the third libation, whilst the appropriate metre for this libation is Jagatî, as well as the Gâyatri that for the morning, and the Trişubh for the midday libation? One ought to say (in reply), At the third libation the Soma juice is done; but if they use a sparkling (*éukriyam*) metre as the Trişubh, the juice of which is not done, then they provide the (third) libation with juice (liquor). Then he makes Indra participate in this libation also. One says, Why, since the third libation belongs to Indra and the Ribhus, and the Hotar alone makes the Yâjyâs for the Soma which are in readiness (*prasthita*) with an Indra-Ribhu verse, at the third libation, do the other Hotri-priests use verses addressed to various other deities for their Yâjyâs? In the Yâjyâ of the Hotar, *ribhubhir vajadbhîh samukṣitam* (not in the Rigveda) the Ribhus are mentioned, but in the Yâjyâs of the other priests they are only hinted at.

The Maitrâvaruna repeats, *indrâvaruna sutapâtimam sutam* (6, 68, 10); in the words, *yuvo ratho adhvaram devavittaye*, there is a plurality (in the words *devavittaye* = *devânâm vîtaye*, i.e. for the enjoyment of the gods) which is a characteristic of the Ribhus.

The Brâhmañâchchhânsi repeats the verse, *indraścha somam pibatam* (4, 50, 10); in its words, *visantu indavaḥ*, i.e. "may the drops come," a [398] plurality is expressed, which is a characteristic of the Ribhus.

The Yājyā of the Potar is, *ā vo vahantu saptayo* (1, 85, 6); in its words, *raghu atvānah prajigāta bāhubhir* there is a plurality (these three words are in the plural) expressed, which is the characteristic of the Ribhus.

The Yājyā of the Nestar is, *ameva nāḥ suhavā* (2, 36, 3), in it the word *gantana* "go ye!" expresses a plurality.

The Yājyā of the Achchhāvāka is, *indrāviṣṇu pibatam madhvo* (6, 69, 7); its words, *ā vām amdhāmsi madirdnt* expresses a plurality.

The Yājyā of the Agnidhra is, *imam stomam arhate* (1, 94, 1); in its words *ratham iva sammahemā* (this is first person plural) there is a plurality expressed.

In this way all these verses become Aindra—Arbhavah. By repeating verses being (apparently) addressed to various deities, he pleases other deities (also), save Indra and the Ribhus. They are the conquerors of the *jagat* i. e. world; therefore the Jagati metre is required for the evening libation, to make it successful.

### 18.

(On the relationship of those Hotars who have to repeat a Śastra to those who have none. How the Śastras of the minor Hotri-priests are supplied at the evening libation.)

Some one asks, Some of the duties of the Hotri-priests being performed without Śastra,<sup>4</sup> some with Śastra, how are then all these ceremonies (as it [399] should be) provided with their respective Śastras, and consequently equal and complete? (The answer is) They call the performance (i.e. the repetition of Yājyās) of those (Hotris) who like the Potar, Nestar, and Agnidhra, have no Śastra (to repeat) *Hotrā* (also), on account of their reciting their (respective) verses along with (the other Hotri-priests, such as the Hotar, Maitrāvaraṇa &c. who repeat proper Śastras). In this way they are equal. But in the fact that some Hotri-priests perform their duties with Śastras, others without Śastras, lies their inequality. Thus (both kinds of Hotri performances) become provided with Śastras, equalised and successful (for the Yājyās of all seven Hotri-priests are repeated one after the other).

<sup>4</sup> Besides the Hotar only the Maitrāvaraṇa, Brāhmaṇādharmaśi, and Achchhāvāka repeat Śastras; the others, such as the Potar, &c. do not do it. But the former repeat them at the Agnīṣṭoma, only at the morning and midday libations.

Now the Hotri-priests (Maitrāvaraṇa, Brāhmaṇachchhamī, Aehchhāvāka) repeat Sastras at the morning and midday libations only, in what way is this duty performed at the third libation? One ought to answer, in this way, that they (these three priests just mentioned) repeat at the midday libation two hymns each. Some one may ask, In what way do the Hotri-priests (who properly speaking repeat one Sastra only) repeat two Sastras, as many as the (chief) Hotar? does? One ought to answer, Their Yājyās are addressed to two deities.

## 14.

**[400]** (*How the Sastras of the Agnidhra, Potar and Neṣṭar are supplied. On the two Praiṣas to the Potar and Neṣṭar. On the additional verse of the Achchhāvāka. How the Praiṣa formula, hotā yakṣat, is applicable to the Potar, Neṣṭar, and Agnidhra. The Praiṣa for the chanters. The Praiṣa for the Achchhāvāka. On the inequality of the the deities of the Sastras and Stotriyas of the evening libation.*)

Some one asks further. If there are the performances of three Hotri-priests only provided with a Sastra, how are these Sastras supplied for the performances of the others (the three remaining Hotri-priests)? (The answer is) The Ajyam is the Sastra for the Yājyā repeated by the Agnidhra; the Marutvatiya that one for the Potar's Yājyā; the Vaisvadevam that one for the Neṣṭar's. These Yājyās have the characteristic sign of the respective Sastra.'

Some one asks further, If the other Hotri-priests are requested only once (to repeat their Sastras), why are the Potar and Neṣṭar requested twice?

(Regarding this the following story is reported). At the time when the Gāyatri having assumed the shape of an eagle, abstracted the Some (from heaven), Indra (out of anger) cut off from these (three) Hotri-priests (Agnidhra, Potar and Neṣṭar) their Sastras, and transferred them to the Hotar, saying, "Do not call me, you are quite ignorant of it." The gods said, "Let us give more strength to the performances of these two Hotri-priests (Potar and Neṣṭar) through Speech (by requesting them once

<sup>1</sup> The Agnidhra addresses the Yājyā to Agni, to whom the Ajya Sastra belongs; the Potar to the Marutas, to whom the Marutvatiya Sastra belongs, and the Neṣṭar to the Viśvedevas, to whom the Vāsīvadeva Sastra belongs.

The Hotar repeats at the morning libation the Ajya and Pra-ugra Sastra, at the midday libation the Marutvatiya and Niṣkevalya Sastra, and at the third libation the Vaisvadeva and Agnimārṇta Sastra.

The Agnidhra addresses the Yājyā to Agni, to whom the Ajya Sastra belongs; the Potar to the Marutas, to whom the Marutvatiya Sastra belongs, and the Neṣṭar to the Viśvedevas, to whom the Vaisvadeva Sastra belongs.

[401] more than the others). Thence come the two requests (for Neṣṭar and Potar). The performance of the Agnidhra was strengthened by one additional verse to his Yājyā; therefore his Yājyās are supernumerary by one verse.

Some one asks, When the Maitrāvaraṇa calls upon the Hotar by the words, "may the Hotar repeat the Yājyā! may the Hotar repeat the Yājyā!" why does he call upon those who are no Hotras, but only the repeaters of Hotṛi verses, by the same words, "may the Hotar repeat the Yājyā?" (The answer is) The Hotar is life, and all the (other) sacrificial priests are life also. The meaning (of the formula "may the Hotar repeat his Yājyā," is) "may the life repeat the Yājyā, may the life repeat the Yājyā!"

If some one asks further, Are there requests for the Udgāṭi priests (to chant)? One should answer, Yes, there are. For if all (the priests) are ordered to do their respective duties, then the Maitrāvaraṇa, after having muttered with a low voice (a mantra), says, "praise ye!" These are the summons for the Udgāṭi priests.

Some one asks, Has the Achchhāvāka any preference (to the other priests)?<sup>9</sup> The answer is, Yes, he has; for the Adhvaryu says to him, "Achchhāvāka, speak what you have to speak (and no more)!"

Some one asks, Why are at the evening libation the Stotriya and Anurūpa verses addressed to Agni, whilst the Maitrāvaraṇa at that time repeats an Indra-Varuṇa Sastra? (The answer is) The Devas turned the Asuras out of the Sastras by means of Agni as their mouth. Therefore the Stotriya and Anurūpa are addressed to Agni.

[402] Some one asks, Why are both the Stotriya and Anurūpa of the singers devoted to Indra at the evening libation, whilst the Sastram repeated by the Brāhmaṇāchchhamīsi is addressed to Indra and Brihaspati, and that of the Achchhāvāka to Indra and Viṣṇu? (The answer is) Indra turned the Asuras out from the Sastras (of which they had got hold) and defeated them. He said to the Devas, "Which (from among you) follows me?" They said, "I, I,"<sup>10</sup> (we will follow), and thus the Devas followed. But on account of Indra having first defeated (the Asuras) the Stotriya and Anurūpa of the singers (they precede the Shastram) are addressed to Indra. And on account of the other deities having said, "I, I, (will follow)" and (actually) followed, both the Brāhmaṇāchchhamīsi and Achchhāvāka repeated hymns addressed to several deities.

\* See note to 5, 34.

"That is, is there anything exceptional to be seen in the performance of his duties? This refers to the peculiar *praiṣa* given to him, which is mentioned in the context. See also Aśv. Sr. S. 5, 7.

## 15.

(On the Jagati hymns addressed to Indra at the evening libation. On the hymn of the Achchhāvāka. The concluding verses of the Maitravaruna Brāhmaṇāchchhanasi, and Achchhāvāka. The last four syllables of the last Śastra of the Soma day to be repeated twice.)

Some one asks further, For what reason do they repeat at the commencement of the evening libation hymns addressed to Indra, and composed in the Jagati metre, whereas the evening libation belongs to the Viśvedevas? (The answer is) Having got hold of Indra (dravya having commenced with him) by means of these (hymns), they proceed to act, being sure of success). The Jagati -metre is used because the evening libation belongs to the Jagati, implying a desire for this world (*Jagat*); and any metre [403] which is used after (this commencement) becomes related to the Jagati (*jagat*) if, at the beginning of the evening libation, hymns in the Jagati metre are repeated which are addressed to Indra.

At the end (of the Śastra) the Achchhāvāka repeats a hymn in the Triṣṭubh metre, *samēdān karmaṇā* (6, 69, 1.) The word *karma* (ceremony) alludes only to the praise of drinking (the Soma).<sup>11</sup> In the words *sam iṣṭā* the word *iṣṭā* means food ; it (serves) for obtaining food (by means of this mantra.) (By the words of the last pāda) " both (Indra and Viṣṇu) carry us through on safe paths," he pronounces every day<sup>12</sup> something relating to welfare.

Some one asks, Why do they conclude the evening libation by Triṣṭubhs, if properly the Jagati metre should be used at it? Triṣṭubh is strength ; (by repeating at the end Triṣṭubhs) the priests (who are at the Sattras the sacrificers themselves) get finally possessed of strength.

The concluding verses of the Maitravaruna is, *iyan Indram Varunam* (7, 84, 5.) That of the Brāhmaṇāchchhanasi is, *Brihaspatir na paripātu* (10, 42, 11.) That of the Achchhāvāka is, *ubhā jigyathur* (6, 69, 8.) For "both (Indra and Viṣṇu) had been victorious *jigyathubh*, i. e., they had not sustained any defeat, neither of them was defeated."<sup>13</sup>

<sup>11</sup> The word alluded to is, *pāṇḍyā*, which is traced to a root *paṇ=pan* to praise ; but it hardly can mean "praising" in general. It refers, as Śāyaṇa justly remarks, to the "drinking of the Soma juice." In the fifth verse of the hymn in question, we have the word *panayīgīya*, which is the same as *pāṇḍyā*, where the words *Indrāvīṣṇūt panayīgīya vām* evidently mean, " this is your praise for having drunk the Soma."

<sup>12</sup> The hymn is to be repeated every day on the Soma sacrifices which last for several days.

<sup>13</sup> This is a paraphrase by the author of the Brāhmaṇam of the first half of the verse 6, 69, 8 (*ubhā jigyathur*). It differs little from the original, and retains most of the terms

[404] In the words *indraś cha Viṣṇo yaś apaspridhethām*<sup>14</sup> (there is hinted) that Indra and Viṣṇu fought with the Asuras. After they had defeated them, they said to them, "Let us divide!" The Asuras accepted the offer. Indra then said, "All through which Viṣṇu makes his three steps is ours, the other part is yours." Then Indra stepped through these (three worlds), then over the Vedas, and (lastly) over Vāch.

They ask, What is meant by the "sahasram,"<sup>15</sup> a thousand? One should say in reply, these worlds, the Vedas, and Vāch. The Achchhāvāka repeats twice the (last) word *airayethām*, i.e., "you both (Indra and Viṣṇu) strode," at the Ukthya sacrifice; for the part (repeated) by the Achchhāvāka, is the last in it; whereas at the Agnistoma and Atirātra the Hotar (repeats twice the four last syllables of his Śastra); for (the part recited by him) is in these [405] sacrifices, the last. At the Śoṣasi there it is questionable whether or not (the last four syllables) are to be repeated twice. They say, He ought to repeat them twice, for why should he repeat them twice on the other days, and not on this one? Therefore he should repeat them twice (also at the Śoṣasi.)

### 16.

(*Why the Achchhāvāha at the end of his Śilpa-Śastra does not recite verses addressed to Narāśāmsa.*)

Some one further asks, Why does the Achchhāvāka at the end, in his Śilpas, recite verses not addressed to Narāśāmsa at the third libation, although this libation belongs to Narāśāmsa? The Narāśāmsa part represents the change (of the semen into the human form); for the semen becomes by and by somewhat changed; that which then has undergone the of the verse without giving any substitute for them. This shows, that many verses and turns of speech in the mantras were perfectly intelligible to the author of the Brāhmaṇas. The only difference of the paraphrase from the original is the substitution of *ayoḥ* for *enayoḥ*, which is an uncommon dual form (gen.) of a demonstrative form; one ought to expect *enayoḥ*.

<sup>14</sup> This is the second half of the last verse of 6,69,8, which concludes the hymn repeated by the Achchhāvāka. The author of the Brāhmaṇam explains it also by reporting a story to which he thinks the contents of this latter half allude. However he does not quite overlook the meaning of several terms; *apaspridhetām* he explains by *gnyudhute*, "they two have fought," and *vijairayethām* by *vichakrame*, "he stopped through." The meaning of these words is certainly correct; but the grammatical structure is misunderstood by our author; *airayethām* is taken by him as a singular, though it is a dual, for it refers to both Indra and Viṣṇu, and not to Viṣṇu alone.

<sup>15</sup> In the last pada of the last verse *ubhā jīggyathur*. There the words *treḍhā sahasram viśad airayethām* mean "ye both strode thrice through this thousand." The "thousand" refers to the booty they made in the battle, or perhaps to the "thousand cows" given as reward at great sacrifices.

change becomes the *prajātam* (the proper form).<sup>14</sup> Or the *Narāśāmsa* is a soft and loose metre, as it were ; and the Achchhāvāka is the last reciter ; therefore (it cannot be used), for (the priests think) We must put the end in a firm place for obtaining stability. Therefore the Achchhāvāka does not repeat at the end, in his *Silpas*, verses referring to *Narāśamsa*.<sup>15</sup>

[406]

## FOURTH CHAPTER.

(*The Sampāta hymns. The Vālakhilyas. The Dūrohanam.*)

17.

(See 6, 5.)

When they make at Soma sacrifices, which require several days for their performance (*ahinas*) in order to make them continuous, at the morning libation, the singing verse (*Stotriya*) of the following day, the *Anurūpa* of the preceding day, it is just the same as with the performance of a Soma sacrifice which lasts for one day only (*ekdha*.) For just as the (three) libations of the one day's Soma sacrifice are connected with each other, in the same way are the days of a Soma sacrifice which lasts for several days connected with one another. The reason that they make at the morning libation, the singing verse (*Stotriya*) of the following day, the *Anurūpa* of the preceding day, is to make the days during which the sacrifice lasts one continuous series. Thus they make the days of the *Ahina* sacrifices one continuous whole.

The Gods and Rishis considered. Let us make the sacrifice continuous by equalising (its several days.) They then saw this equality (of the several parts) of the sacrifice, viz. the same *Pragāthas*, the same *Pratipads* (beginning triplets), the same hymns. For Indra walks in the sacrifice on the first as well as on the following day, just as one who has occupied a house. (The Soma days are thus equalised) in order to have (always) Indra (present.)

<sup>14</sup> Sāy. says, "For seven nights after the coition the semen has the form of a bubble a fortnight after it is changed into a ball, which, if the change has been completed, assumes the proper (human or animal) form." The *Narāśāmsa* is the state of transition for the semen from the bubble into the ball form. Therefore in order not to disturb and stop the course of this change, no verses, referring to the imperfect state, can be repeated.

<sup>15</sup> See on them 6, 32.

*On the Saṁpāta hymn. The counter-Saṁpāta hymns. On a peculiarity in the use of the hymn of the Achchhāvāka.*

Viśvāmitra saw for the first time (the so-called) [407] Saṁpāta hymns; but Vāmadeva made those seen by Viśvāmitra known to the public (aśrijata). These are the following : eva trām indra (4, 19); yanna indro (4, 22); kathā mahām avridhat (4, 23). He went at once after them (*samapata*) and taught them his disciples.<sup>1</sup> Thence they are called *Saṁpātas*.

Viśvāmitra then looked after them, saying, "The Saṁpāta hymns which I saw, have been made public" by Vāmadeva; I will counteract these Saṁpātas by the publication of other hymns which are like them. Thus he made known as counterparts the following hymns : *sadyo hājāto vriśabhaḥ* (3, 48); *indraḥ pūrbhid ātirad* (3, 34); *imāmū ṣu prabhritim* (3, 36); *ichhanti tva somyisāḥ sakhyāḥ* (3, 30); *śāśad vahnir duhitur* (3, 31); *abhi taṣṭeva didhayo manīṣām* (3, 38); (Other Saṁpāta hymns are), the hymn of Bharadvāja, *ya eka id dhavyas* (6, 22); those of Vasiṣṭha, *yas tigmaśrīmgo vriśabho na bhīma* (7, 19), *ud u brahmānairata* (7, 23); and that of Nodhās *asma id u pratarase* (1, 61).

These Hotṛi-priests (Maitrāvaraṇa, Brahmaṇāchhaṁsi, and Achchhāvāka) after having recited at the morning libation of the six days' sacrifice the Stotriya verses, repeat at the midday libation the hymns or the several days' sacrifices (*ahīna*). These hymns are *ā satyo yātu maghavān* (4, 16); for the Maitrāvaraṇa (by whom it is to be repeated) is endowed with *satya*, i. e. truth. The Brahmaṇāchhaṁsi repeats, *asma id u pratarase* (1, 61); for in this hymn there occur the words *indrāya brahmāṇā rātataṁ* (in the fourth pada of the first verse), and *Indra brahmāṇi Gotamāso akṛann* (verse 16), i. e. the Gotamas have made the prayers, Indra! in which the word "brahma" is mentioned. The Achchhāvāka [408] repeats *śāśad vahnir* (3, 31), in which the words *janayanta vahnim* (verse 2) occur; for he is the *Vahni* (guide).

Some one asks, Why does the Achchhāvāka repeat in both kinds of days<sup>2</sup> (of the Gavām ayanam sacrifice) this *Vahni* hymn in those days which stand by themselves (*pardāñchi*) as well as those which form

<sup>1</sup> This is the meaning of the expression *samapata*.

<sup>2</sup> The term is *śrij*, to emit.

<sup>3</sup> This refers to two classes of days of which a great *Sattra* consists, i. e. single days, which only once occur in the course of the session, and regular periods of the same length which follow one another. See page 279.

regular periods (of six days) one following the other (*abhyāvarti*)? The answer is, the Bahvṛicha (Rigveda) priest (i.e. one of the Hotris) is endowed with power, and the Vahni hymn leads (*vahati*); for the *Vahni* (guide horse) draws the beams to which he is yoked. Therefore the Achchhāvāka repeats the Vahni hymns in both classes of days.

These Ahina\* hymns are required during the five days (in the Gavām ayanam), viz. on the Chaturvīṁśa, Abhijit, Viśuvat, Viśvajit and Mahāvrata days; for these (five) days (though the performance of each lasts for one day only) are *ahinas*, for nothing is left out (*nāhiyate*)<sup>2</sup> in them; they (further) "stand aloof" and do not re-occur in the other tārn (as is the case with the *Śaṭahas*). Thence the Hotri-priests repeat on these (five) days the Ahina Sūktas. When they repeat them, then they think, "may we obtain the heaven-worlds undiminished, in their full forms and integrity." When they repeat them, they call hither Indra by them, just as one calls a bullock to a cow. They repeat them for making uninterrupted the series of sacrificial days. Thus they make them uninterrupted.

#### [409] 19.

(*On what days, in what order, and by whom the Saṁpāta hymns are to be repeated. The Arapana hymns.*)

Thereupon the Maitriāvaraṇa repeats on every day (of the *Śaṭaba*, but not on those five days mentioned) one of the three Saṁpātas, inverting their order<sup>3</sup> (in the second three days' performance of the *Śaṭaba*). On the first day he repeats *erā tvām indra*; on the second, *yanna indro jujuze*; and on the third, *kathā mahām arvidhat*.

The Brāhmaṇācchhaṁsi repeats three Saṁpāta hymns, every day one, inverting their order (in the second three days performance), viz. *pūrbhid ātirad* on the first day; *eka id dhavyas* on the second; and *yas tigmasi-rimgo*, on the third day.

In the same manner the Achchhāvāka repeat three Saṁpātas, every day one, viz. *imām ī su prabhritim* on the first day, *iehhanti tvā somyāsah* on the second day, and *īdead vahni* on the third day.

These three (for there are every day three to be repeated) and nine (nine is the number of all taken together) hymns, to be recited day after day, make twelve in all. For the year consists of twelve months, Prajāpati is

<sup>1</sup> The Saṁpātas which are mentioned here are meant.

<sup>2</sup> They are here called *ahinas* from a purely etymological reason. Strictly speaking, they are *aihāhikas*.

<sup>3</sup> This is the real meaning of the term *viparyāsam*. In the second Tryaha of the *Śaṭaba*, the hymn which was the first in the first Tryaha is made the last, and the last the first.

the year, the sacrifice is Prajāpati. They obtained thus this sacrifice, which is Prajāpati, who is the year, and they place thus every day's performance in the sacrifice, in Prajapati, and in the year.

Between these hymns they ought to insert the Virāj verses by Vimada, to be recited without Nyūnkhā on the fourth, the Pañkti verses on the fifth, and the Paruchhepa verses on the sixth day. Then on the [410] days when the Mahāstomas are required (the Chhandomā days) the Maitrāvaraṇa inserts *ko adya naryo decakāma* (4, 25, 1), the Brāhmaṇāchchhaṁsi, *vanena vāyo nyadhāyi* (10, 29, 1), and the Achchhāvāka, *dydhya arevāṅg upa* (3, 43, 1). These are the Avapana hymns (intercalary hymns), by means of which the Gods and Rishis conquered the heaven-world, and by means of which the sacrificers conquer heaven (also).

## 20.

(*On the hymns repeated by the Maitrāvaraṇa, &c. which precede the Sampātas*).

Before the (Ahīna) hymns are repeated, the Maitrāvaraṇa repeats every day, *sadyo ha jīto vrīṣabhaḥ* (3, 48). This hymn leads to heaven ; for by means of this hymn the Gods conquered the heavenly world, and the Rishis did the same ; by means of it the sacrificers also conquer the heavenly world. This is a Viśvāmitra hymn, for Viśvāmitra (all-friend) was the friend of all ; therefore all will be friendly towards him who has this knowledge, if the Maitrāvaraṇa knowing this repeats (this hymn) every day before the Ahīna Sāktas. This hymn (*sadyo ha*) contains the word "bull," and is therefore *apāśumat* (having cattle), serving for obtaining cattle. It consists of five verses ; five-hood comprises five feet, and five-hood is food for obtaining (which this hymn is useful). The Brāhmaṇāchchhaṁsi repeats every day the Brāhma hymn, which is complete, *ud u brahmāṇy airata* (7, 23).

This hymn leads to heaven ; by means of it the Gods conquered the heavenly world, and the Rishis did the same ; by means of it the sacrificers conquered the heavenly world. It is a Vasiṣṭha hymn ; by means of it Vasiṣṭha obtained Indra's favour, and conquered the highest world. He who has such a [411] knowledge, obtains Indra's favour, and conquers the highest world. It consists of six verses ; for there are six seasons ; in order to gain the seasons (*ritus*), he repeats it after the Sampātas. For the sacrificers have thus a firm footing in this world, in order to reach the heavenly world (after death).

The Achchhāvāka repeats every day, *abhi taṣṭera didhayā* (3, 38). This hymn contains the characteristic *abhi* (towards) in order to establish a connection (with the other world). Its words “*abhi priyāṇi marmriṣat parāṇi*,” mean that the other days (those in the other world) are lovely, and that they are seizing them (securing them). Beyond (*para*) this world is the heaven-world, to which he thus alludes.

When repeating the words, *kavīnrichchhāmi sahṛiṣe sumedha*, i. e. “I wish to see the wise prophets,” he means by *kavis* the departed Rishis. This hymn (*abhi taṣṭera*) is a Viśvāmitra hymn, for Viśvāmitra was friend to all ; every one will be friendly to him who has this knowledge.

He repeats this hymn which belongs to Prajāpati, though his name is not expressly mentioned (*aniruktam* only hinted at) in it. For Prajāpati cannot be expressed in words. (This is done) in order to obtain (communion with) him. In this hymn the name “*Indra*” is once mentioned ; but this is only for the purpose of preserving the Indra form of the sacrifice (to Indra chiefly belongs the sacrifice). It consists of ten verses. For the Virāj consists of ten syllables, and the Virāj is food ; it serves for obtaining food. As regards the number ten (of these) verses, it is to be remarked that there are ten vital airs. The sacrificers thus obtain the vital airs, and connect them with one another.

[412] The Achchhāvāka repeats this hymn after the Saṃpātas in order to secure the heavenly world (for the sacrificers), whilst the sacrificers move in this world.

## 21.

(*The Kadvat hymns.*\* *The Triṣṭubhs*).

The beginning Pragāthas of every day are the *kadavntas* (containing the interrogative pronoun *kas* who ?) viz. *kas tam Indra* (7, 32, 14-15), *kannvayo* (8, 3, 13-14), *kad it no asya* (8, 55, 9-10). By *kas* i.e., who ? Prajāpati is meant ; these Kadvantah Pragāthas are suitable for obtaining

\* In the last verse (3, 38, 10) ; but several times alluded to by the name “*vrīṣabha*,” i. e. bull.

\* The Śastras of the minor Hotṛi-priests being at the Dvādaśāha and Sattras rather complicated, I here give some hints as to the order of their several parts. At the midday libation, after the Hotar has finished his two Śastras, the Maitrāvaraṇa, Brāhmaṇāchhamī, and Achchhāvāka repeat one after the other the several parts of their Śastras in the following order : (1) *Stotriya* and *Anūrṇa*. (2) One of the three Triṣṭubh verses as introductory to the Ahina hymns and the Kadvantah Pragāthas. (3) The Ahina hymns, of which each has to repeat two, viz. the Maitrāvaraṇa *sodyo ha jāta*, the Brāhmaṇāchhamī *asīmā id u pra tavase*, and the Achchhāvāka *śāśad vahnir* ; and further, the

Prajāpati. *Kam* (old neuter form of *kas*) signifies food ; the *kadvantas* therefore serve for obtaining food. For the sacrificers are every day joined to the Ahina hymns, which become (by containing the term *kam* i. e. happy) propitiated. They make by means of the *kadrad* Pragāthas propitiation (for the sacrificers). When thus propitiated, these (Ahina hymns) become (a source of) happiness for them (the sacrificers) and thus carry them up to the celestial world.

[413] They ought to repeat the Triṣṭubhs as the beginning of the (Ahina) hymns. Some repeat them before these Pragāthas, calling them (these Triṣṭubhs) Dhāyyās. But in this way one should not proceed. For the Hotar is the ruler, and the performances of the minor Hotri-priests are the subjects. In this way (by repeating Dhāyyās which ought to be repeated by the Hotar alone) they would make the subject revolt against his ruler, which would be a breach of the oath of allegiance.\*

(The repetition of these Triṣṭubhs by the minor Hotri-priests is, however, necessary). He ought to know, "these Triṣṭubhs are the helm (*pratipad*) of my hymns," just as (one requires a helm) if crossing the sea. For those who perform a session lasting for a year or the Dvādaśāha, are floating like those who cross the sea. Just as those who wish to land on the shore enter a ship having plenty of provisions,<sup>10</sup> in the same manner the sacrificers should enter (i.e., begin with) these Triṣṭubhs. For if this metre, which is the strongest, has made the sacrificer go to heaven, he does not return (to the earth). But he does not repeat (at the beginning) of the several Triṣṭubhs the call *somśaroms*; for the metre must run in one and the same strain (without any interruption, through the call *somśarom*, in order to be successful).

The Hotar further ought to think, I will not make the Dhāyyās, if they recite those (Triṣṭubhs), and further, let us use as a conveyance the hymns with their well known introductory verses (the Triṣṭubhs). If they then repeat these verses (Triṣṭubhs), they [214] call hither by them Indra, just as a bullock is called to the cow. If they repeat them,

Maitrāvaruna a *satya yātrā*, the Brāhmaṇāchhāmsi, *u du brahma*, i. and the Achchhāvāka *abhi taśeva* (see the reference in 6, 18.) (4) The three Kadvantah Pragāthas, of which each has to repeat one. (5) The Sāmpāta hymns, see 6, 19. The principal parts of the Sastras of the minor Hotri-priests are only the two latter, the hymns and verses which precede being regarded only as intercalary (*deapana*) ; thence the Kadvantah Pragāthas are here called *ārambhayīya*, i. e. beginning Pragāthas. See on the whole Asval, Sr. 8, 7, 4.

\* This is the translation of *pāpa vayyasam*.

<sup>10</sup> Thus Sāy. explains, Safrātī, tracing it to *tra=annam*. But I doubt the correctness of this explanation ; very likely the front of the ship which might have had the form of a plough (*sira*) is to be understood.

it is for making the sacrificial days continuous. Thus they make the sacrificial days continuous.

## 22.

(*The Triṣṭubhs of the minor Hotris.*)

The Maitrāvaraṇa repeats every day before the hymns (the Triṣṭubh) *apa prdeha Indra* (10, 131, 1), in which the idea of safety is expressed ; in the words, "Drive away from round about us all enemies : drive them away, O conqueror ! May they be in the south or north, prostrate (all) O hero ! that we may enjoy thy far-extended shelter !" For he (the Maitrāvaraṇa) wishes to be in safety (thence he has to repeat this verse).

The Brāhmaṇāchchhaṁsi repeats every day *Brahmāṇa te brahmayujā* (3, 35, 4). By the word *yunajmi*, "I join," the idea of "joining" is intimated ; for the sacrificial days are joined, which is the characteristic of (all) sacrifices which last for a series of days (the Ahinas).

The Achchhāvāka repeats every day, *urum no lokam anuneshi* (6, 47, 8). For the term *anu* "after," implies the idea of going (after), as it were, which is a characteristic of the Ahina sacrifices (for one day follows the other) ; whereas *neṣi* is a characteristic of a six monthly period of a sacrificial session.

These verses are recited every day, as well as the concluding<sup>11</sup> verses, which are every day the same.

Indra is the occupant of their (of the sacrificer's) house, he is at their sacrifice. Just as the bull goes [415] to the cow, and the cow to her well-known stable, so does Indra go to the sacrifice. He ought not to conclude the Ahina with the verse *sunam havema* (3, 30, 22) ; for the king loses his kingdom if he calls him who becomes his enemy (rival).

## 23.

*How to join and disconnect the Ahinas.*

There is a joining as well as a disconnecting of the Ahina sacrifice. By the mantra *vy antarikṣam atirad* (8, 14, 7-9) the Brāhmaṇāchchhaṁsi joins the Ahinas (at the morning libation) ; by *aved Indra* (7, 23, 6) he dissolves them (at the midday libation).

11 These are according to Say., *niṣṭuta Indra* (4, 16, 21) repeated by the Maitrāvaraṇa ; *aved Indram* (7, 23, 6) repeated by the Brāhmaṇāchchhaṁsi ; and *nānam u te* (2, 11 22) repeated by the Achchhāvāka.

By the mantra *ā ham sarasavivat* (8, 38, 10) the Achchhāvāka joins them, and by *udnam sā te* (2, 11, 22) (he dissolves them).

By *te sydma deva Varuṇa* (7, 66, 9) the Maitrāvaruṇa (joins them), and by *nu ṣṭuta* (4, 16, 21) he dissolves them.<sup>12</sup>

He who knows how to join (at the morning libation) and to disconnect (at the midday libation) is enabled to spread the thread of the sacrificial days (Ahinas). Their (general) junction consists in their being joined on the Chaturvīṁśa day; and their (general) disconnection in disconnecting them before the concluding Atirātra (on the Mahāvrata) day. When the Hotṛi-priests would conclude on the Chaturvīṁśa day with verses appropriate to the *Ekāhas*, then they would bring the sacrifice to a close, without performing the ceremonies referring to the Ahinas. When they would conclude with the concluding verses of the Ahina days, then the sacrificers [416] would be cut off, just as (a bullock) who is tired must be cut off, (from the rope, for he does not move). They ought to conclude with both the *Ekāha* and Ahina verses, just as a man setting out on a long journey takes from station to station fresh animals. Thence their sacrifice becomes connected, and they themselves (the sacrificers) find relaxation.

He ought not to overpraise the stoma (i. e. not to repeat more verses than the singers chant) at the two (first) libations by (more than) one or two verses. When the Stoma is overpraised with many verses, (i. e. more than two) then they become for the Hotar like extensive forests (through which he has to pass without a resting place). At the third libation (he ought to overpraise the stoma) with an unlimited number of verses. For the heavenly world has no limits. (This serves) for obtaining the celestial world. The Ahina sacrifice of him who with such a knowledge extends it, remains, if once commenced, undisturbed.

(*The nature of the Vālakhilya Śāstra. 13 How to repeat it.*)

<sup>12</sup> The verbs *vimuñchatī* as well as *yuñkte* are here used in an elliptical sense (अप्यरूपात्). To the former, *yuñkte*, and to the latter, *vimuñchatī* is to be supplied, each thus implying its contrariety.

<sup>13</sup> The way of repeating the so called Vālakhilya Śāstra, the text of which consists of the Vālakhilya verses, now arranged in eight hymns, is very artificial, and considered as the most difficult task to be achieved by a Hotṛi-priest. It is repeated in a manner similar to the repetition of the Solaśi Śāstra (see page 258). The most general term for the peculiar way of repeating both the Vālakhilya and Solaśi Śāstras is *vihāra*, that is, the dissecting of a verse by joining to each of its pādas, a pāda taken from another verse, and reciting then both parts in such a way as if they were forming only one verse. The way in which the Vālakhilyas are repeated is a modification of the *vihāra*. It is called *vyutimāra*. This consists in a mutual transposition of the several pādas or half verses, or whole verses of the first and second Vālakhilya hymns, which are repeated in sets, always two being taken together. The first two are to be repeated pāda by

## 24.

The gods after having perceived the cows to be in the cavern,<sup>14</sup> wished to obtain them by means of a sacrifice. They obtained them by means of the sixth day.<sup>15</sup> They bored at the morning libation the cavern with the bore mantra (*nabhdka*). After having succeeded in making an opening, they loosened (the stones), and then, at the third libation, broke up the cavern by means of the Vālakhilya verses, with the Ekapadā as *vāchāḥ kūṭa*, which served as a weapon and drove the cows out. In this way the sacrificers bore the cavern at the morning libation by means of the Nabhičā, and make, by boring, its structure loose. Hence the Hotri-priests repeat at the morning libation the Nabhičā triplet. The Maitrāvaraṇa repeats, *yāḥ kakubho nīdhāraya* (8, 41, 4-6); the Brāhmaṇačchhaṁsi), *pārvīṣṭa indra* (8, 40, 9-11); the Achchhāvāka, *tā hi madhyam bharāyām* (8, 40, 3-5).

pāda; the third and fourth by half verses; the fifth and sixth by whole verses (Aśv. Sr. 8. 8. 2). The general rule for this transposition is expressed by Aśval पूर्वस्य प्रथमा-मुचरस्य द्वितीयवोचरस्य प्रथमा पूर्वस्य द्वितीया i. e. he must join the first verse (or half verse or pāda, as the case may be) of the first hymn with the second verse of the following hymn, and then the first of the following hymn with the second of the first. Two such verses form then one Pragātha.

In order to better illustrate the way of transposition, I here subjoin an instance. The first verse of the first Vālakhilya hymn is as follows :

*Abhi pra vah surūdhasam indram archa yathā vide-*  
*Yo jaritribhyo maghavā purūvasuḥ sahasreṇeva īkṣati*

The second verse of the second hymn is :

*Śatānika hetaya asya duṣṭārā indrasya samiṣo mahiḥ.*

*Girīr na bhūmā maghavastu pīvate yadīḥ sūtā amandīṣuḥ.*

If the several pādas of these two verses are to be mutually transposed, it is then done in the following way :

- (1) *Abhi pra vah surūdhasam indrasya samiṣo mahiḥ.*  
*Śatānika hetaya asya duṣṭārā indram archa yathā vidom.*
- (2) *Yo jaritribhyo maghavā purūvasar yadīḥ auta amandīṣuḥ.*  
*Girīr na bhūmā maghavutsu pīvate sahaṣreṇa īkṣatōm.*

At the end of the five first Pragātha verses an Ekapadā or verse containing one pāda only is added. Four of them belong to the performance of the tenth day. These are according to Aśval. (8, 2) : (1) *indra viśvasya gopatiḥ*; (2) *indra viśvasya bhāpatiḥ*; (3) *indra viśvasya chetati*; (4) *indra viśvasya rājati*. The fifth is from the Mahāvrata day, *sūnvedro viśvam virajati*. These five Ekapadās are not joined to the Pragātha without a stop after the latter. (प्रगाथरितु चानुपसंतान च गावानमेकपदः शास्त्रे एत आश्व. 8, 2.)

The Pragātha with the Ekapadā belonging to it is the *vāchāḥ kūṭa*, i.e. the point of speech, according to Sāyaṇa. But this appears not to be quite correct. According to an unmistakable indication in Ait. Br. 6, 24 (upāpto vāchāḥ kūṭa ekapadīyam) it can mean only the Ekapadā which is added to the Pragātha.

<sup>14</sup> This story is frequently alluded to in the Sāṁhitā of the Rīgveda.  
<sup>15</sup> See page 335.

At the third libation they break up the cavern with the Vâlakhilya verses, and the one footed Vâchâh kûta which served as a weapon, and obtain the cows. There are six Vâlakhilya hymns. He repeats them in three terms; for the first time he repeats them foot by foot, dissecting the verse by insertion; for the second time half verse by half verse; and for the third time verse by verse. When he repeats them foot by foot, dissecting the verse by insertion, then he ought to put in every Pragâtha verse (of which each hymn is composed) one additional foot (*ekapadâ*), which is the Vâchâh kûta, i.e. the point of the Vâch. There are five such Ekapadâs, four of them being taken from the tenth day and one from the Mahâvrata sacrifice.

He ought (if the two verses joined should fall short of a proper Pragâtha by eight syllables) to supply the eight syllables from the Mahânamnis<sup>16</sup> as often as they might be wanting; for the other pâdas (of the Mahânamnis which he does not require for filling up the deficiency in the Pragâtha) he ought not to care.

When reciting the Vâlakhilyas half verse by half verse, he ought to repeat those Ekapadâs; and the [419] pâdas from the Mahânamnis which consist of eight syllables. When repeating the Vâlakhilyas verse by verse, he ought (also) to repeat those Ekapadâs, and the pâdas of eight syllables which are taken from the Mahânamnis. When he repeats, for the first time, the six Vâlakhilya hymns, then he mixes (*iharati*) breath and speech by it. When he repeats them for the second time, then he mixes the eye and mind by it. When he repeats them for the third time, then he mixes the ear and the soul by it. Thus every desire regarding the mixing (of the verses) becomes fulfilled, and all desires regarding the Vâlakhilyas, which serve as a weapon, the Vâchâh kûta in the form of an Ekapadâ and the formation of life will be fulfilled (also).

He repeats the (Vâlakhilya) Pragâthas for the fourth time without mixing the verses of two hymns. For the Pragâthas are cattle. (It serves) for obtaining cattle. He ought not to insert (this time) an Ekapadâ in it. Were he to do so, then he would cut off cattle from the sacrificer by slaying them. (If one should observe a Hotri-priest doing so) one ought to tell him at this occasion, thou hast cut off cattle from the sacrificer by slaying them with the point of speech (*vâchâh kûta*) thou hast deprived him of cattle (altogether). And thus it always happens. Thence one ought never to insert the Ekapadâs at this occasion.

The two last Vālakhilya hymns (the seventh and eighth<sup>17</sup>) he adds as a setting (cover). Both are mixed. In such a way, *Sarpi*, the son of *Vatsa*, repeated them for a sacrificer, *Subala* by name. He said, "I have now grasped for the sacrificer the largest number of cattle, the best ones (as a reward for my skill) will come to me." He then gave [420] him (*Sarpi*) as much Dakṣinā<sup>18</sup> as to the great priests (Hotar, Adhvaryu, Udgātar, Brahmā). This Sastra procures cattle and heaven. Thence one repeats it

## 25.

(*What kind of hymn ought to be chosen for the Dūrohaṇam.*)

He recites a hymn in the Dūrohaṇa way, about which a Brāhmaṇam has been already told (4, 20). If the sacrificer aspires to cattle, then an Indra hymn is required for this purpose. For cattle belong to Indra; it should be in the Jagati metre, for cattle have the nature of Jagati, they are (movable); it should be a great hymn (a *mahāsukta*);<sup>19</sup> for then he places, by it, the sacrificer among the largest number of cattle. He may choose for making Dūrohaṇam the Baru hymn (seen by the Rishi Baru), which is a large hymn and in the Jagati metre.<sup>20</sup>

For one who aspires after a firm footing, an Indra-Varuṇa hymn is required; for this performance of the Maitravaruṇa (his *hotṛd*) belongs to this deity; (and) the Indra-Varuṇa<sup>21</sup> (Yajyā) is the conclusion of it. It is the Dakṣinā of the great priests.

[421] This (Dūrohaṇa repetition) puts (the reciter) finally in his own place (keeps him in his position). As regards the Indra-Varuṇa hymn, it is at this occasion (when performing the Dūrohaṇam) a Nivid (i.e. like it). By means of the Nivid all desires become gratified. When he should use an Indra-Varuṇa hymn for the Dūrohaṇam, then he ought to choose a hymn by Suparṇa. Thus a desire regarding Indra-Varuṇa and one regarding Suparṇa<sup>22</sup> become gratified (at the same time).

<sup>17</sup> The order of both is only inverted, the eighth *Sukta* is first to be repeated, and then follows the seventh.

<sup>18</sup> The term is only *nfndya*, to which *dakṣiṇā* "on the right side" is to be supplied. Cows horses, &c., which are given as a sacrificial reward, are actually carried to the right side of the recipient. The word *dakṣiṇā* itself is only an abbreviation of *dakṣiṇā nīta*, "what has been carried to the right side." Very soon the word was used as a feminine substantive. The noun to be supplied is *dīś*, direction. The repeater of the Vālakhilya Sastra is the Maitravarupa, who as one of the minor Hotṛ-priests, obtains generally only half the Dakṣinā of the great priests.

<sup>19</sup> Hymns which exceed the number of ten verses are called by this name. Those which fall short of this number, are the *kaśudra sūktas* (small hymns). *Sāg.*

<sup>20</sup> It commences *pra te māhe* (10, 96).

<sup>21</sup> This is, *indra-vaṛuṇaś madhumattamasya* (8, 68, 11).

<sup>22</sup> The hymn is, *imāni rām bhāgādheyāni* (Vālak. 11). It is addressed to Indra-Varuṇa.

(Whether or not the *Maitrāvaraṇa* should repeat the *Ahīna* and *Ekāha* hymns along with the *Dūrohaṇa*.)

They (the interpreters of Brahmā) ask, Shall he recite together (with these *Dūrohaṇas* the *Ahīna* hymns which are required on the sixth day) or shall he not do so? To this question they answer, he shall recite them; for why should he recite them on all other days, and not do so on this day? But (others) say he ought not to recite them together with these hymns;<sup>23</sup> for the sixth day represents the heavenly world; the heaven-world is not accessible to every one (*asamāyi*); for only a certain one (by performing properly the sacrifices) meets there (the previous occupants). Therefore, when the other hymns are repeated together with the *Dūrohaṇas*, then he (the priest) would make all equal (make all those who sacrifice and those who do not sacrifice go to heaven). Not to repeat these other hymns along with the *Dūrohaṇas* is a characteristic of the heaven-world (the celestial world being accessible to but few). Therefore, one ought not to repeat them.

**[422]** That is the reason that he does not repeat them. (Should he do so, he would destroy the sacrificer); for the singing verse (*Stotriya*) is his soul, and the *Vālakhilyas* are his breath. When he repeats (the *Ahīna* hymns) along (with the *Dūrohaṇa*) then he takes away the life of the sacrificer through those two deities (*Indra-Varuna*, to whom the *Dūrohaṇa* belongs.) (If one should observe a *Hotṛi*-priest doing so), one ought to tell the priest that he has deprived the sacrificer of his vital airs through those two deities (who get angry at it), and that he will lose his life. And thus it always happens. Thence he ought not to repeat (them).

If the *Maitrāvaraṇa* should think, "I have repeated the *Vālakhilyas* (which was a very arduous task), well, I will now repeat before the *Dūrohaṇa* the *Ekāha* hymns,"<sup>24</sup> he should not entertain such a thought (for it is useless). But, however, should he pride himself too much of his skill, that he would be able to repeat after the *Dūrohaṇa* (the repetition of which is very difficult) is over, many hundred mantras, he may do so for gratifying that desire alone which is (to be gratified by repeating many mantras). He then obtains what he was wishing to obtain by repeating many mantras. He would, however, do better not to recite them. For the *Vālakhilyas*

<sup>23</sup> Sastram of the *Maitrāvaraṇa* is to be understood.

<sup>24</sup> These are, *charṣay/dhritam* (3, 51), and *a vām rāj/ndu* (7, 84).

belong to Indra ; in them there are pādas of twelve feet<sup>25</sup> and every wish to be gratified by an Indra hymn in the Jagati metre, is contained therein (therefore no other Indra hymn is required).

**[423]** (Another reason that he had better not recite them) is the Indra-Varuṇa hymn (of the Dūrohaṇa), and the Indra-Varuṇa (Yājyā) which concludes (for these represent a firm footing, of which the sacrificer might be deprived, when repeating hymns which serve for connecting the several days).

They say, The Śastra must always correspond with the Stotra. Now the Vālakhilyas being repeated by mixing verses of two hymns (vihṛita) are then the Stotras to be treated in the same way or not ? The answer is, There is such a mixing in (the Stotra), a pāda of twelve syllables being joined to one of eight.<sup>26</sup>

They say, The Yājyā must correspond with the Śastra. If in (the Śastra) there are three deities, viz. Agni, Indra, and Varuṇa mentioned, how does he make the Yājyā with a verse addressed to Indra-Varuṇa alone, and omit Agni ? (The answer is) Agni and Varuna are one and the same being. So said a Rishi in the mantra, "Thou Agni ! art born as Varuṇa" (5, 3, 1). If he therefore makes his Yājyā with an Indra-Varuṇa mantra, then Agni is not left out.

## FIFTH CHAPTER.

(*The so-called Śilpas, viz. the Nābhānediṣṭha, Nardīsamsa, Vālakhilya, Sukīrti, Vṛiṣākapi, and Evayāmarut hymns. The Kuntīpā Śastra.*)

27.

(*The Nābhānediṣṭha and Nardīsamsa hymns repeated by the Hotar*)

They repeat the Śilpas (hymns for producing [424] wonderful pieces of art). There are such wonder-works of the gods, and the arts in this world are to be understood as an imitation thereof. The gilded cloth spread over an elephant, the carriage to which a mule is yoked, are such a wonder-work. This work is understood in this world by him, who has such a knowledge. The Śilpas make ready the soul, and imbue it with the knowledge of the sacred hymns. By means of them the Hotri-priest prepares the soul for the sacrificer.

<sup>25</sup> Some of the Vālakhilyas are in the Pragātha metre, which consists of two strophes, called Brīhati and Satobrīhati. In the first the third pāda comprises twelve syllables, and in the second the first and third contain as many. Twelve syllables four times taken constitute the Jagati metre. Thence the author supposes the Jagati metre to be contained in the Vālakhilyas.

<sup>26</sup> The Stotra alluded to is, agne traṇī no antamāḥ (5, 24, 1) which is a Dvipadā, the first pāda comprising eight, the second twelve feet.

He repeats the Nâbhânedîṣṭha hymn (one of the Silpas). For Nâbhânedîṣṭha is the sperm. In such a way he (the priest) effuses the sperm. He praises him (Nâbhânedîṣṭha) without mentioning his name. For the semen is like something unspeakable secretly poured forth into the womb. The sperm becomes blended. For when Prajâpati had carnal intercourse with his daughter, his sperm was poured forth upon the earth (and was mixed up with it).<sup>1</sup> This was done for making the sperm produce fruit.

He then repeats the Narâśamsa,<sup>2</sup> for *narah* means "offspring," and *samsah* "speech." In this way he (the priest) places speech into children (when they are born.) Thence children are born endowed with the faculty of speech.

Some repeat the Narâśamsa before (the Nâbhânedîṣṭha,) saying, Speech has its place in the front (of the body); others repeat it after (the Nâbhânedîṣṭha), saying, Speech has its place behind (in the hinder part of the head). He shall recite it in the middle; for speech has its place in the middle (of [425] the body). But speech being always, as it were, nearer to the latter part (of the Nâbhânedîṣṭha hymn), the Narâśamsa must be repeated before the Nâbhânedîṣṭha is finished).

The Hotar having effused the sacrificer in the shape of sperm (symbolically), gives him up to the Maitrâvaruṇa, saying, "form his breaths."

## 28.

(*The Vâlakhilyas repeated by the Maitrâvaruṇa.*)

He (the Maitrâvaruṇa) now repeats the Vâlakhilyas. For the Vâlakhilyas are the breaths. In this way he forms the breaths of the sacrificer. He repeats them by mixing two verses together. For these breaths are mutually mixed together,<sup>3</sup> with the Prâṇa the Apâna, and with the Apâna the Vyâna. The two first hymns are repeated pâda by pâda; the second set (third and fourth) half verse by half verse, and the third set (fifth and sixth) verse by verse. By repeating the first set, he makes the breath and speech. By repeating the second set, he makes the eye and mind. By repeating the third set, he makes the ear and soul. Some take,

<sup>1</sup> This is mentioned in the fifth verse of the Nâbhânedîṣṭha hymn (10, 61). Prajâpati's intercourse with his daughter is alluded to in this hymn.

<sup>2</sup> This is called the second Nâbhânedîṣṭha hymn (10, 62), beginning *ye yajñena*. There the birth of the Aṅgiras is spoken of.

<sup>3</sup> The Nâbhânedîṣṭha hymn, *idam itihâ rōṣṇram* (10, 61) consists of twenty-seven verses; after the twenty-fifth verse is finished, the following Narâśamsa hymn is repeated. Repeater of both the Nâbhânedîṣṭha and Narâśamsa hymns is the Hotar.

<sup>4</sup> The six first Valakhilya hymns are repeated in three sets, each comprising two hymns, see page 410.

when repeating these Vâlakhilya Pragâthas, always two Brîhatîs, and two Satobrîhatîs together. Though the wish obtainable by mixing the verses is obtained by this way of recital, yet no Pragâthas<sup>1</sup> are thus formed.

**[426]** He must repeat them by inserting an additional pâda;<sup>2</sup> then thus are the Pragâthas formed. The Vâlakhilya verses are the Pragâthas. Therefore he must repeat them by inserting a pâda (in order to obtain the Pragâtha metre). The Brîhatî of the Pragâtha is the soul, the Satobrîhatî the life. If he has repeated the Brîhatî, then the soul, (is made); and if he has repeated the Satobrîhatî, the vital airs (are made). By thus repeating the Brîhatî and the Satobrîhatî, he surrounds the soul with the vital airs. Therefore he must repeat the Vâlakhilyas in such a way as to obtain the Pragâtha metre. The Brîhatî is the soul, and the Satobrîhatî cattle. If he has repeated the Brîhatî, then the soul (is made); and if he has repeated the Satobrîhatî, then cattle (is made). By repeating both he surrounds the soul with cattle. The two last hymns are repeated in an inverted order (first the eighth and then the seventh.)

The Maitrâvaruña after having made in this way the vital airs of the sacrificer, hands him over to the Brâhmañâchchhâmsi, saying, "create him now (in the human form)."

## 29

(*The Sukirti and Vriśkapi hymns repeated by the Brâhmañâchchhamet.*)

The Brâhmañâchchhâmsi repeats the *Sukirti* hymn;<sup>3</sup> for the *Sukirti* is the womb of the gods. He thus causes the sacrificer to be born out of the sacrifice, which is the womb of the gods.

He repeats the *Vriśkapi* hymn.<sup>4</sup> For *Vriśkapi* is the soul. In this way he makes the soul of **[427]** the sacrificer. He repeats it with *Nyûñkha*.<sup>5</sup> The *Nyûñkha* is food. In this way he provides him when born with food, just as (a mother) gives the breast to her child. That hymn is in the *Patîkti* i.e. five-hood) metre; for man consists of five parts, viz. hair, skin, flesh, bones and marrow. He prepares the sacrificer just in the same way, as man (in general) is prepared.

The Brâhmañâchchhâmsi, after having created the sacrificer, hands him over to the *Achchhâvaka*, saying, "make a footing for him."

<sup>1</sup> The form required for the Pragâtha metre is the combination of the Brîhatî with the Satobrîhatî. If two Brîhatîs are taken together, no Pragâtha is formed, nor if two Satobrîhatîs are joined.

<sup>2</sup> See above page 419. This is called *Atimârâ*.

<sup>3</sup> This is the hymn, *aps prâcha* (10, 131). It is repeated by the Brâhmañâchchhâmsi.

<sup>4</sup> This is the hymn *pihi sotor* (10, 86).

<sup>5</sup> This *Nyûñkha* differs somewhat from the usual way of making it. The sound is altered sixteen times, three times with three moras, and thirteen times with half moras. See *Aśval. Sr. S. 8, 3.*

(*The Evayāmarut repeated by the Achchhāvāka. Story of Bulila*)

The Achchhāvāka now repeats the Evayāmarut hymn.<sup>16</sup> This hymn is the footing; by repeating it the Achchhāvāka makes a footing to the sacrificer. He repeats it with Nyūt̄kha. The Nyūt̄kha is food. Thus he provides the sacrificer with food. In this hymn there is the Jagati and Atijagati metre, which metres comprise the whole universe what falls in the sphere of movable things as well as what falls beyond it. It is addressed to the Marutas. The Marutas are the waters; and water is food which is to be filled (in the sacrificer like water in a pot). In this way he provides the sacrificer with food.

The Nābhānedit̄ha, Vālakhilyas, Vṛiṣakapi, and Evayāmaruta are called "auxiliary hymns." The priest ought to recite them (all) along with (the other hymns); (if he does not like that) he ought not to repeat any (of them along with the other hymns).

[428] But if he should repeat them on different (days or occasions) it is just as if one would separate a man from his sperm. Thence he ought either to repeat them along with (the other hymns) or omit them entirely.

That (famous) *Bulila*, the son of *Aśvāt̄ara*, the son of *Aśva*, being once Hotar at the Viśvajit sacrifice, speculated about this matter, that is to say, these *Silpas* (these auxiliary hymns). He thought, "There having been added two *Sastras* (that of the *Maitrāvaraṇa* and that of the *Brahmaṇāchchihānsi*) to the midday libation in the Viśvajit of the sacrificial sessions for a year, I thus (in further addition) will repeat the Evayāmaruta." Thus he recited it. Whilst he was repeating it *Gauṣa* came near him, and said, "Hotar! Why does thy *Sastra* proceed without wheels? How has it come (that thou art acting in such a way)?" The Evayāmaruta is repeated by the Achchhāvāka standing north from the Hotar. He further said, "The midday libation belongs to Indra. Why dost thou wish to turn out Indra from it?" He answered, "I do not wish to turn out Indra from the midday libation." He said, (Yes, you do), for this particular metre being the Jagati and Atijagati is not fit for the midday libation,<sup>17</sup> and the hymn is besides addressed to the Marutas (not to Indra, as it should be); therefore one should not repeat it now. Bulila then said, "Stop, Achchhāvāka, I wish to carry out *Gauṣa*'s order." *Gauṣa* then said, "He shall repeat an Indra hymn, in which

<sup>16</sup> *Pravo maha malayah* (5, 87).

<sup>17</sup> The proper metre for the midday libation is the *Triṣṭubh*, whilst the Jagati is used at the evening libation.

the mark of Viṣṇu is impressed.<sup>12</sup> Thence thou, Hotar, shalt leave [429] out from thy Sastra this Evayāmaruta, which was recited after the Rudra Dhāyyā, and before the Maruta Sastra." He did so, and so they proceed now.

## 31

(*Queries on some particulars of the application of these auxiliary hymns. Their meaning.*)

They ask, Why do they not repeat the Nābhāneditiṣṭha in the Viśvajit, Atirāṭra, and on the sixth day of the Śājaha, when they make the sacrifice complete and reproduce the sacrificer (in a mystical way), although the Maitrāvaraṇa repeats the Vālakhilyas which represent the breaths, but not the sperm (as the Nābhāneditiṣṭha does), whilst the sperm must precede the breaths (in the act of generation)? In the same way why does the Brāhmaṇāchchhaṁsi repeat the Vṛiṣākapi when the Nābhāneditiṣṭha is not repeated? For the Vṛiṣākapi is the soul, whilst the sperm represented by the Nābhāneditiṣṭha hymn precedes the making of the soul. How then can the sacrificer be reproduced in this way? How can that be effected, if his life is not formed (by the act of generation)? For the priests produce the sacrificer (make him anew) by means of the sacrificial process. Therefore the whole being of the sacrificer cannot be made at once at the beginning, but just as an embryo which, lying in the womb, develops itself (grows gradually). If he has all limbs (only then he is entire). The priests should make them all on the same day. If thus the sacrifice is made ready, then the reproduction of the sacrificer is effected.

The Hotar repeats the Evayāmarut at the third libation. For this is the sacrificer's footing on which the Hotar places him at the end.

## 32

(*On the origin and nature of the so-called Kuntapa<sup>13</sup> hymns, Athareava-  
da 20, 127-136. The Narasamṣi, Raibhi and Pārikṣiti, Diśīm kṛipti and  
Janakalpa verses; the Indra-gāthās.*)

[430] The juice of the metres which were all done by the sixth day (at the Śājaha) was running (over the brim). Prajāpati got afraid lest the

<sup>12</sup> Instead of the Evayāmarut, the Achchhāvāka is to repeat, *dyaur naya* (6, 20,) which is an Indra hymn. Viṣṇu is mentioned in the fourth pāda of the second verse by the words, *uṣṇund sachāṇah*.

<sup>13</sup> The so-called Kuntapa hymns are to be repeated by the Brāhmaṇāchchhaṁsi after he has finished the Vṛiṣākapi. Their repetition has several peculiarities regarding the response, which all are noted by Aśval. Sr. S. (8, 3). The response for the first 14 verses beginning with *idam janā npa śruti* is at the end of each verse only. It is simply *othāmo dāivom*. The verses which immediately follow up to *etid aśvā dīplavanti* have two

juice of the metres might go away and run over the worlds. Therefore he kept it down by means of metres placed on another part (above them). With the *Nārāśāmsi* he kept down (the juice) of the Gāyatrī, with the *Raibhī* that of the Trīṣṭubh, with the *Pārikṣīti* that of the Jagatis, with the *Kārvaryā* that of the Anuṣ [431] tubhs. Thus he provided again the metres with good juice. The sacrifice of him who has this knowledge becomes performed with metres keeping their juice, and he spreads it with metres keeping their juice, (i.e., the essence of the sacrifice is not lost).

The priest now repeats *Nārāśāmsi* verses.<sup>14</sup> For *naraḥ* (men) means children and *sāṃsāḥ* speech. He thus places speech in children. Therefore children of him who has this knowledge are born with the faculty of speaking. The Gods and Riṣis having gained the heavenly world by repeating the *Nārāśāmsa* verses, the sacrificers who repeat them go to the heavenly world also. The priest stops when repeating these verses, after each of the two or three first pādas, and after the two or three last taken together,<sup>15</sup> just as he does when repeating the *Vṛiṣākapi*. For what is of the same nature as the *Vṛiṣākapi* (as the *Nārāśāmsis* are

responses each, after every half verse. The seventy pādas commencing with *etā nāś* have each a response. The six verses commencing with *vītātān kirāṇu* have each a peculiar response after the first half verse. So the response to *vītātān* is *dundubhim thānāññihyim jaritar othāmo dāitī*; that to the second is *kośabile jaritar*, &c. They are all given in the Atharvaveda Saṃhitā (20, 123) along with the text of which they form, however, no part. For the response (pratigāra) is repeated by the Adhvaryu. Similar responses occur in all verses which follow as far as the *decanilham*, *ādityaśa jaritar*; they all are given in the Atharvaveda, such as *pipilakṣeṭaḥ*, *īśa*, *parpaśadaḥ*, &c., which all are followed by *jaritar othāmo dāitī*. In the Devanītha (Athar. 20, 135, 6-10) the response is in the first pāda of each verse; it is *om ha jaritar othāmo dāitī*. These Kuntāpa songs do not bear a strictly religious character: they are praise songs, principally referring to Dakṣiṇā and belong to that class of ancient poetry which bears the name *nārāśāmsi*. This may be clearly seen from the commencement of the whole collection, *idam jana upa śruti nārāśāmśi, tariyate*, i. e., hearken ye people to this; *Nārāśāmsa* will be praised with chants. The recitation of these pieces is accompanied with musical instruments, such as *dundubhi*, *kākari*, &c. The repeater must have been originally the chanter; for in the response he is always addressed by "jaritar," i. e., singer.

<sup>14</sup> *Idam jana upa śruti nārāśāmśi* A. V. 20, 127, 1-3.

<sup>15</sup> This is a translation of the term *prāgīha*. Several of the verses are in the *Pañkti* metro; then the three last pādas are taken together. As far as this goes, they are just recited as the *Vṛiṣākapi* hymn. Only the *Nyāñākha* is not made, but instead of it the *Niārda*, which is a substitute for it. This peculiar pronunciation of the vowel takes place in the second syllable of the third, and the fourth of the fourth pada. The *Pratigāra* is *madelhāma dāitī othāmo dāitī*.

supposed to be) follows the same rule. In repeating them, he shall not make Nyūñkha,<sup>16</sup> but pronounce them with a kind of [432] Ninarda,<sup>17</sup> for this is the Nyūñkha of the Narāśāmsis verses.

The priest repeats the *Raibhi* verses.<sup>18</sup> For the Gods and Riśis went by making a great noise (*rebhantah*) to the celestial world; in the same way, therefore, the sacrificers go to the celestial world. (The recital is just the same as that of the Narāśāmsis, and subject to the same rules.)

He repeats the *Pārikṣiti* verses.<sup>19</sup> For Agni is the dweller round about (*parikṣit*); he lives round the people, and the people live round (*parikṣi*) him. He who has such a knowledge, obtains union with Agni, and shares the same character and abode with him. As to these *Pārikṣiti* verses (they may have another meaning too). For the year is *Parikṣit* (dwelling round about); for it dwells round about men, and men dwell round about the year (*samvatsara*) and shares its character and abode. (The *Pārikṣiti* verses are repeated in the same way as the Narāśāmsih.)

He repeats the *Kārvayā* verses.<sup>20</sup> For any work of the gods crowned with success was performed by means of the *Kārvayās*; and the same is then the case with the sacrificers. (The recital is the same as that of the Narāśāmsih.)

The priest now repeats the "directions forming verses" (*diśdm klriptis*). For in this way he [433] forms the directions. He repeats five such verses; for there are five directions, *viz.*, the four points (east, west, south and north)

<sup>16</sup> In repeating the *Vṛiṣākapi* hymn, both the Nyūñkha and Ninarda are used. The Nyūñkha takes place at the second syllable of the third pada, which is the proper place for the Ninarda also. (On the Nyūñkha see page 323). The Ninarda is described by Āśval. *Śr. 8, 7, 11*, as follows: *okṛas chaturnarda udāttā prathamottamāv anudāttāvitasī uttarā anudāttataraḥ plutaḥ prathamo makārānta ultamāḥ*, *i. e.*, the vowel *o* has four times the Ninarda sound; the first and last times it has the *uddita* accent, the two others the *anudāttā*; the latter of which has even the *anudāttatara* (lowest *anudāttā*); the first (and last) is pronounced with three moras. There is another way of making the Ninarda by pronouncing the *o* successively first with the *udāttā*, then with the *anudāttā*, then with the *svarita*, and lastly with the *udāttā* accent again.

<sup>17</sup> *Nirīva* is to be parsed *ni vi iṣa*, the *ni* and *vi* belonging to the verb *nardet*. The whole means, literally, he ought to make a peculiar species of the Ninarda, as it were.

<sup>18</sup> *Vachyasva rebha*, A. V. 20, 127, 4.

<sup>19</sup> *Rājño vīśvajaniyasya*, A. V. 20, 127, 7-10. In every verse the word *pārikṣit*, *i. e.*, dwelling round about (said of Agni) occurs.

<sup>20</sup> *Indrah kārum abubudhat*, A. V. 20, 127, 11-14. Because of the word *kīrṇ*, *i. e.*, singer, praiser, occurring in the first verse, they are called *kārvayās*.

<sup>21</sup> These are, *yāḥ sahyeṣa vīdāthya*, A. V. 20, 128, 1-5.

and one direction above crossing (them all). He ought not to repeat (these verses) with Nyūñkha, nor make the Ninarda in the same way as above. Thinking, I will not mutilate (*nyūñkhyayāñi*) <sup>22</sup> these directions, he repeats these verses, half verse by half verse.

For making a footing, he then repeats the *Janakalpa* verses.<sup>23</sup> For children are *janakalpa* (production of men). Having made the directions in the above manner, he places people in them. He shall not repeat these verses with Nyūñkha, nor with the Ninarda, but just in the same way and for the same reasons as the *diśdm kṛipti*.

He repeats the *Indra-gāthās*.<sup>24</sup> For by means of the Indra songs, the Devas sang the Asuras down and defeated them. In the same way, the sacrificers put down their enemies by these songs. They are repeated, half verse by half verse, to obtain a footing for the sacrificer.

### 33.

#### (*Aitaśa-pralāpa*. *The Pravahlika*, *Ajijñāsenya Pratiruddha*, and *Ativāda Verses*.)

The priest (Brāhmaṇāchhāmpsi) repeats the *Aitaśa-pralāpa*. *Aitaśa* was a Muni. He saw the mantras, called "the life of Agni" (*agner dyuh*), which should remove all defects from the sacrifice, as some say. He said to his sons, "O my dear sons, I saw 'the life of Agni'; I will talk about it; but pray do not scorn at me for anything I might speak. He then commenced to repeat, *etā aśā āplarante, pratipam* [434] *prāti sutranam* (A. V. 20, 129, 1 *et seq.*).<sup>25</sup> Then one of his family, *Abhyagni* by name, went to him at an improper time (before *Aitaśa* had finished his talk) and stopped his mouth by putting his hand on it, saying, "Our father has become mad." Then his father said to him, "Go away, become infected with leprosy, thou who hast murdered my speech. I would be able to prolong the life of a cow to a hundred, and that of a man to a thousand years (if thou wouldst not have stopped my mouth), but thou, my son, who hast overpowered me (in such an improper way), I curse: thy progeny shall come into the condition of the lowest among the most wicked." Therefore they say, that among the *Aitaśayanas* the *Abhyagnis* are most burdened with sins, in the whole *Aurva-Gotra* (to which they belong). Some priests lengthen this *Aitaśa-pralāpa* (repeating eighteen

<sup>22</sup> From *ukh*, *unkh*, to move, go.

<sup>23</sup> To *nāktākṣa anabhyakta*, A. V. 20, 128, 6-11.

<sup>24</sup> *Yad īndrādā dasurijāc*, A. V. 20, 128, 12-16.

<sup>25</sup> According to *Sāyana*, the *Aitaśa-pralāpa* consists of 70 pādas.

more pādas). (If they choose to do so) one should not prevent them ; but say, "repeat as long as you like. For the Aitāśa-pralāpa is life." Therefore, he who has this knowledge, prolongs in this way the life of the sacrificer.

As to the Aitāśa-pralāpa, there is another meaning in it. For it is the essence (juice) of the metres ; by repeating it, the reciter puts speech in the metres. He who has this knowledge, will keep the essence in the metres, when the sacrifice is performed, and will spread the sacrifice with the essence in the metres.

But there is still another meaning in the Aitāśa-pralāpa ; it is fit for removing defects in the sacrifice, and for restoring its entirety. For the Aitāśa-pralāpa is imperishableness. (Therefore when it is recited, the sacrificer wishes) " May my sacrifice be lasting and all its defects be removed." He repeats [435] this Aitāśa-pralāpa, stopping after every pāda, just as the Nivid is repeated ; at the last pāda he, pronounces "om," just as it is done in the Nivid.

He repeats the *Prāvahlika* verses.<sup>\*\*</sup> For the gods made the Asuras benumbed (*pravahlyā*) by means of the Pravahlikās, and, consequently, defeated them. In the same way, the sacrificers benumb and defeat their enemies by repeating these verses. They are repeated, half verse by half verse for obtaining a footing.

He repeats the *Ajijnāsenya* verses.<sup>\*\*\*</sup> For, by means of these verses, the Devas recognised (*Ajñānya*) the Asuras and defeated them. In the same way, the sacrificers recognise and defeat their enemies. They are repeated half verse by half verse.

He now repeats the *Pratirādha*.<sup>\*\*\*\*</sup> For, by means of it, the Devas frustrated (*prati-rādh*) the efforts of the Asuras, and consequently defeated them. The same effect is produced by the sacrificers who have repeated it.

He repeats the *Ativedda*.<sup>\*\*\*\*\*</sup> For, by means of it, the Devas abused (*atived*) the Asuras so much as to defeat them. The same effect is produced by the sacrificers who repeat it. They are repeated, half verse by half verse, for obtaining a footing.

<sup>\*\*</sup> *Vitalau kirāgānu dvāu*, A. V. 20, 133, 1-6.

<sup>\*\*\*</sup> *Iha itthā prāg apāg udak*, A. V. 20, 133, 1-4.

<sup>\*\*\*\*</sup> *Bhugiti abhigataḥ*, A. V. 20, 135, 1-3.

<sup>\*\*\*\*\*</sup> *Vime devā akran*, A. V. 20, 135, 4.

(Story of the Sacrifices of the Adityas and Ângirasas for reaching Heaven.)

He repeats the *Devantitham*.<sup>10</sup> (About this, the following story is reported.) The Âdityas and Ângirasas [436] were contending with one another as to who should gain first the heavenly world. The Ângirasas had seen (in their mind) that, by dint of the Soma sacrifice they were about to bring on the next day, they would be raised to heaven first. They therefore despatched one from among themselves, Agni by name, instructing him thus: "Go to the Âdityas and announce to them that we shall, by dint of our to-morrow's Soma sacrifice, go to heaven." As soon as the Âdityas got sight of Agni, they at once saw (in their minds) the Soma sacrifice by which they would reach heaven. Having come near them, Agni said, "We inform you of our bringing to-morrow that Soma sacrifice, by means of which we shall reach heaven." They answered, "And we announce to you that we are just now contemplating to bring that Soma sacrifice, by means of which we shall reach heaven; but thou (Agni) must serve as our Hotar, then we shall go to heaven. He said, "Yes," (and went back to the Ângiras). After having told (the Ângiras the message of the Âdityas) and received their reply, he went back to the Âdityas. They asked him, "Hast thou told our message?" He said, "Yes, I have told it (to the Ângiras); and they answered, and asked, 'Did'st thou not promise us thy assistance (as a Hotar); and I said, 'Yes, I have promised.' (But I could not decline the offer of the Âdityas). For he who engages in performing the duty of a sacrificial priest, obtains fame; and any one Who prevents the sacrifice from being performed, excludes himself from his fame. Therefore I did not prevent (by declining the offer)." If one wishes to decline serving as a sacrificial priest, then this refusal is only justified on account of oneself being engaged in a sacrifice, or because of being legally prohibited to perform the sacrificial duties.

[437] (On the *Dakṣiṇā* given by the Adityas to the Ângirasas. The *Devantitha Hymn*.)

The Ângirasas, therefore, assisted the Âdityas in their sacrifice. For this service, the Âdityas gave them the earth filled with presents (*dakṣiṇā*) as reward. But when they had accepted her, she burnt them. Therefore they flung her away. She then became a lioness, and, opening her

<sup>10</sup> *Aditya ha jaritar aṅgirōbhyo*, A. V. 20, 105, 6 et seq. 17 verses, according to Śay.

mouth, attacked people. From this burning state of the earth came those ruptures (which are now visible on her), whereas she had been previously quite even.<sup>31</sup> Thence one shall not retake a sacrificial reward which one has once refused to accept. (For he must think) the Dakṣinā being penetrated by a flame, shall not penetrate me with it. But should he take it back, then he may give it to his adversary and enemy, who will be defeated, for it burns him.

That (Āditya, the sun) then assuming the shape of a white horse with bridle and harness, presented himself to the other Ādityas, who said, "Let us carry this gift to you (the Ahgirasas)." Therefore this Devanītha, i.e., what is carried by the gods, is to be recited.

(Now follows the Devanītha, with Explanatory Remarks.)

"The Ādityas, O singer! brought the Ahgirasas their reward. The Ahgirasas, O singer, did not go near," i.e., they did not go near to that first gift (the earth).

"But, O singer! (afterwards) they went near it," i.e., they went near the other gift (the white horse).

[438] "They did not accept it, O singer," i.e., they did not accept this earth. "But they accepted it," i.e., they accepted that white horse.

"He (Āditya, the sun), being carried away," the days disappeared;" for he (the sun) makes the days visible.

"He being carried away, the wise men were without a leader (*purogava*)."<sup>32</sup> For the reward (Dakṣinā) is the leader in the sacrifices. Just as a carriage without having a bullock as a leader yoked to it, becomes damaged, a sacrifice at which no reward (Dakṣinā) is given, becomes damaged also. Therefore, the sacrificial reward must be given (to the performers of a sacrifice), and even if it should be but very little (on account of the poverty of the sacrificer).

"And, further, this horse is white, with quickly running feet, the swiftest (of all). He quickly discharges the duties incumbent on him. The Ādityas, Rudras and Vasavas praise (him). Accept, therefore, this gift, O Ahgiras!" They now intended accepting this gift.

<sup>31</sup> Here we have an attempt to explain the unevenness of the earth. It is interesting to see the theories of modern geology foreshadowed in this certainly ancient myth.

<sup>32</sup> Instead of *neta sunn*, which reading is to be found here, as well as in the Atharvaveda, *neta sun* must be read; *neath*, then, is an irregular form of the past part. of *nī*, to carry, standing for *nita*.

"This gift is large and splendid. This present which the gods have given, shall be your illuminator. It shall be with you every day. Thence consent to accept it!" (After having heard these words) the Athgiras accepted the reward.

In reciting this Devanitha, the priest stops at every pada, just as is done when the Nivid is repeated, and pronounces "om" at the last pada, just as is the case with the Nivid.

### 36.

[439] (*Bhûte-chhad, Ahanasya, Dadhikrâvan, Pâvamânya, and the Indra Brihaspati Verses.*)

He now repeats the *Bhûte-chhad* \*\* (dazzling power) verses. By means of these verses, the Devas approached the Asuras by fighting and cunning. For, by means of them, they dazzled the power of the Asuras, and consequently overcame them. In the same way, the sacrificer who repeats these verses, overcomes his enemy. They are repeated half verse by half verse, to obtain a footing.

He now repeats the *Ahanasya* \*\* verses. For the sperm is poured forth from the *Ahanasya* (penis); and from the sperm creatures are born. In this way, the priest makes offspring (to the sacrificer). These verses are ten in number; for the *Virâj* has ten syllables, and the *Virâj* is food; from food the sperm (is produced) and can (consequently) be poured forth, and from sperm creatures are produced. He repeats them with *Nyûñkha*; for this is food.

He now repeats the *Dadhikrâvan* verse, *dadhikrâvano akârsiham* (Atharv. V. 20, 137, 3). For the Dadhikra is the purifier of the gods. For he (the priest) spoke such (words\*\*) as are to be regarded as the speech containing the most excellent semen.\*\* By means of this purifier of the gods, he purifies speech (*nîch*). The verse is in the *Anuṣṭubh* metre; for Vâch is *Anuṣṭubh*, and thus she becomes purified by her own metre.

He now repeats the *Pâvamânya* verses, *utisô madhumatamâ* (9, 101, 4); for the *Pâvamânya*s (purification verses) are the purification of the gods. For he spoke such (words) as are to be regarded as the speech containing the most excellent semen. By means of this purifier of the gods, he purifies speech. They are *Anuṣṭubhs*; for the Vâch is *Anuṣṭubh*, and thus she becomes purified by her own metre.

\*\* *Tatp. indra Šarma pîja*, A. V. 20, 135, 11-13.

\*\* Lit., penis; for *âhanas*, *âhan*, means penis, derived just as *jaghanyâ*, i.e., from the root *han*, to strike. *Say.* explains it by "maithunam," i.e., cohabitation.

\*\* *Yad asya anubhavedyâ*, A. V. 20, 136, 1-10.

\*\* The repetition of the *Ahanasya* verses is to be understood,

**[440]** He now repeats the *Indra-Bṛihaspati* triplet of verses commencing, *avā drapsō anisumatīm* (8, 85, 13-15). At the end of it (verse 15) there is said, "Indra, assisted by Bṛihaspati, conquered the tribes of the despisers of the Devas when they encountered (the Devas on the battle-field)." For the Asura nation, when they had marched out to fight against the Devas, was everywhere subjugated by Indra with the assistance of Bṛihaspati, and driven away. Therefore the sacrificers subdue and drive away by means of Indra and Bṛihaspati the nation of the Asuras (*asurya varga*).<sup>21</sup>

They ask, Should the Hotṛi-priest, on the sixth day, repeat (the hymns) along (with the additional Sastras?). See 6, 26.

He concludes with a Bṛihaspati verse; thence he ought not to repeat (the hymns) along (with the additional Sastras).

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<sup>21</sup> That these are the Zoroastrians, is beyond any doubt. See my Essays on the Sacred Language, Writings, &c., of the Parsis, page 226-30.

## [441] SEVENTH BOOK.

### FIRST CHAPTER.

*(The Distribution of the Different Parts of the Sacrificial Animal among the Priests.)*

#### 1

Now follows the division of the different parts of the sacrificial animal (among the priests). We shall describe it<sup>1</sup>. The two jawbones with the tongue are to be given to the Prastotar; the breast in the form of an eagle to the Udgātar; the throat with the palate to the Pratibartar; the lower part of the right loins the Hotar; the left to the Brahmā; the right thigh to the Maitrāvaraṇa; the left to the Brahmaṇāchhānsi; the right side with the shoulder to the Adhvaryu; the left side to those who accompany the chants; the left shoulder to the Pratipasthātar; the lower part of the right arm to the Neṣṭar; the lower part of the left arm to the Potar; the upper part of the right thigh to the Achhāvāka; the left to the Agnidhra; the upper part of the right arm to Atreya<sup>2</sup>; the left to the Sadasya; the back bone [442] and the urinal bladder to the Gṛihapati (sacrificee); the right feet to the Gṛihapati who gives a feasting; the left feet to the wife of that Gṛihapati who gives a feasting; the upper lip is common to both (the Gṛihapati and his wife), which is to be divided by the Gṛihapati. They offer the tail of the animal to wives, but they should give it to a Brāhmaṇa; the fleshy processes (māṇikdī) on the neck and three gristles (kākasāli) to the Grāvastut; three

<sup>1</sup> The same piece is found in Aśv. Śr. S. 12, 9.

<sup>2</sup> The Upagātris accompany the chant of the Sāma singers with certain syllables which correspond to the Pratigāra of the Adhvaryu. This accompaniment is called *upagīnam*. It differs according to the different Sāmas. At the Bahiṣ-pavamāna Stotra at the morning libation, the *upagīnam* of the Upagātris is ho. Besides, the sacrificee has to make an *upagōnam* also. This is om at the Bahiṣ-pavamāna Stotra.

<sup>3</sup> The Atreya who is here mentioned as a receiver of a share in the sacrificial animal, is no officiating priest. But the circumstance that he receives gold for his Dakṣiṇā, and that it is given to him before the other priests (save the Agnidhra), as we learn from the Kātiya Śrūta Sutras 10, 2, 21 shows, that he had a certain right to a principal share in all sacrificial donations. Atreya, meaning only a descendant of the Atri-gotra, the right appears to have been hereditary in the family of the ancient Rishi Atri.

other gristles and one-half of the fleshy part on the back (*vaikarita*<sup>1</sup>) to the *Unnetar*; the other half of the fleshy part on the neck and the left lobe (*kloma*<sup>2</sup>) to the slaughterer, who should present it to a *Brahmana*, if he himself would not happen to be a *Brahmana*. The head is to be given to the *Subrahmanyā*, the skin belongs to him (the *Subrahmanyā*), who spoke, *śvah sutyām* (to-morrow at the *Soma* sacrifice);<sup>3</sup> that part of the sacrificial animal at a *Soma* sacrifice which belongs to *Iḥā* (sacrificial food) is common to all the priests; only for the *Hotar* it is optional.

All these portions of the sacrificial animal amount to thirty-six single pieces, each of which represents the *pāda* (foot) of a verse by which the sacrifice is carried up. The *Bṛihati* metre consists of thirty-six syllables; and the heavenly worlds are of the *Bṛihati* nature. In this way (by dividing the animal into thirty-six parts), they gain life (in this world) and the heavens, and having become established in both (this and that world), they walk there.

[443] To those who divide the sacrificial animal in the way mentioned, it becomes the guide to heaven. But those who make the division otherwise, are like scoundrels and miscreants who kill an animal merely (for gratifying their lust after flesh).

This division of the sacrificial animal was invented by the *Rishi Devabhīga*, a son of *Śruta*.<sup>4</sup> When he was departing from this life, he did not entrust (the secret to any one). But a supernatural being communicated it to *Girija*, the son of *Babhu*. Since his time, men study it.

## SECOND CHAPTER.

*The Penances for Mishaps to the Performer of the Agnihotram).*

### 2.

(*What Penances are required when an Agnihotri Dies*)

They ask, If a man who has already established a sacred fire (an *Agnihotri*) should die on the day previous to a sacrifice (*uparasatha*), what is to become of his sacrifice (to which all preparations had been made)?

<sup>1</sup> A large piece of flesh.—*Say.*

<sup>2</sup> The piece of flesh which is on the side of the heart.—*Say.*

<sup>3</sup> See the note to 6, 3.

<sup>4</sup> Thus *Say.*, but the translation, a *Śrotriya*, i.e., sacrificial priest (acquainted with the *Śruti*) would suit better.

One should not have it brought; thus say some; for he (the owner) himself has no share in the sacrifice.

They ask, If an Agnihotri should die after having placed the intended fire offering, be it the *Sānnāyya*<sup>1</sup> or (other) offerings (on the fire), how is [444] this to be atoned for? One shall put all these things one after the other round the fire (like sticks, *paridhas*) and burn them all together. This is the penance.

They ask, If an Agnihotri should die after having placed the sacrificial offerings (ready made) on the *Vedi*,<sup>2</sup> what is the atonement? One ought to sacrifice them all in the *Ahavaniya* fire, with the formula *Stāhā*, to all those deities for whom they were intended (by the deceased Agnihotri).

They ask, If an Agnihotri should die when abroad, what is to become of his burnt offering (*agnihotram*)? (There are two ways.) Either one shall then sacrifice the milk of a cow to which another (as its own) calf had been brought (to rear it up), for the milk of such a cow is as different as the oblation brought in the name of an Agnihotri deceased. Or, they may offer the milk of any other cow. But they mention another way besides. (The relatives of the deceased Agnihotri) should keep burning the (three) constantly blazing fires (*Ahavaniya*, &c.) without giving them any offering till the ashes of the deceased shall have been collected. Should they not be forthcoming, then they should take three hundred and sixty footstalks of *Palāśa* leaves and form of them a human figure, and perform in it all the funeral ceremonies required (*ārvī*). After having brought the members of this artificial corpse into contact with the three sacred fires, they shall remove (extinguish) them. They shall make this human [445] figure in the following way: one hundred and fifty footstalks are to represent the trunk of the corpse, one hundred and forty both the thighs, and fifty both the loins, and the rest are instead of the head, and are therefore to be placed accordingly. This is the penance.

<sup>1</sup> *Sānnāyya* is the technical term for a certain offering of the Agnihotris. It is prepared in the following way: The *Adhvaryu* takes the milk from three cows, called *Gāngī*, *Yamunā* and *Sarṇavati*, on the morning and evening, and gives it to the *Agniśidhra*. Half the milk is first drawn from the udder of each of the three cows under the recital of mantras; then the same is done silently (*tāṣṭhīm*). The milk is taken from these cows on the evening of the New Moon day, and on the morning of the following day, the so-called *Pratipad* (the first day of the month). The milk drawn on the evening is made hot, and lime-juice poured over it, to make it sour, whereupon it is hung up. The fresh milk of the following morning is then mixed with it, and both are sacrificed along with the *Puroḍāśa*. Only he who has already performed the *Agniṣṭoma*, is allowed to sacrifice the *Sānnāyya* at the *Darsāpūrṇima* 1<sup>st</sup>. (Oral information.)

<sup>2</sup> The place for all the offerings.

## 3.

(This Paragraph is identical with 5, 27.)

## 4.

(On the Penances in the case of the Sānnāyya being Spoiled.)

They ask, If the Sānnāyya which was milked on the evening becomes spoiled or is lost (during the night), what is the penance for it? (The answer is) The Agnihotri shall divide the milk of the morning into two parts, and after having curdled one part of it, he may offer it. This is the penance.

They ask, If the Sānnāyya which was milked on the morning becomes spoiled or is lost, what is the penance? (The answer is) He must prepare a Puroḍāśa, for Indra and Mahendra, divide it instead of the milk, into the parts required, and then sacrifice it. This is the penance.

They ask, If all the milk (of the morning and evening) of the Sānnāyya becomes spoiled or is lost, what is the penance for it? The penance is made in the same way by offering the Indra or Mahendra Puroḍāśa (as in the preceding case).

They ask, If all the offerings (Puroḍāśa, curds, milk) become spoiled or are lost, what is the penance for it? He ought to prepare all these offerings with melted butter, and, having apportioned to the several gods their respective parts, should sacrifice this Ajyahavis (offerings with melted butter) as an Iṣṭi. [446] Then he ought to prepare another Iṣṭi all smooth and even. This sacrifice performed (in the regular way) is the penance for the first which had been spoiled.

## 5.

(The Penance required when Anything of the Agnihotram is Spilt, or the Spoon is Broken, or the Gārhapatya Fire Extinguished.)

They ask, If anything improper for being offered should fall into the fire offering when placed (over the fire to make it ready), what is the penance for it? The Agnihotri then ought to pour all this into a Sruch (sacrificial spoon), go eastwards and place the usual fuel (*samidh*) into the Ahavaniya fire. After having taken some hot ashes from the northern part of the Ahavaniya fire, he shall sacrifice it by repeating either in his mind (the usual Agnihotra mantra), or the Prajāpati verse.\* In this

\* *Prajāpate na tvad etāni* (10, 121, 10).

way (by means of the hot ashes), the offering becomes sacrificed and is not sacrificed.\* (It is of no consequence) whether only one or two turns of the oblation (become spoiled); the penance for it is always performed in the way described. Should the Agnihotri be able to remove thus (the unclean things fallen into the offering) by pouring out all that is spoiled, and pour in what is unspoiled, then he ought to sacrifice it just as its turn<sup>†</sup> is. This is the penance.

They ask, If the fire offering when placed over the fire (for being made ready) is spilt or runs over (by boiling), what is then the penance for it? He [447] shall touch what fell down with water for appeasing (arresting the evil consequences); for water serves for this purpose. Then moving with his right hand over what fell out, he mutters the mantra, "May a "third go to heaven to the gods as a sacrifice; might I obtain thence "wealth! May a third go to the air, to the Pitaras, as a sacrifice; might I "obtain thence wealth! May a third go to the earth, to men; might I "obtain thence wealth!" Then he mutters the Viṣṇu-Varuṇa verse, *yayor ojasā shabbhītā rajāmsi* (A. V. 7, 25, 1).\* For Viṣṇu watches over what is performed badly in the sacrifice, and Varuṇa over what is performed well. To appease both of them, this penance (is appropriate).

They ask, When the fire offering, after having been made ready, at the time when the Adhvaryu takes it eastward to the Ahavaniya fire (to sacrifice it), runs over or is spilt altogether, what is the penance for it? (The Adhvaryu is not allowed to turn back his face). If he would turn his face backward, then he would turn the sacrificer from heaven. Therefore (some other men) must gather up for him when he is seated (having turned the face eastward) the remainder of the offering, which he then sacrifices just in its turn.' This is the penance for it.

They ask, If the sacrificial spoon (*sruch*) should be broken, what is the penance for it? He ought to take another *Sruch* and sacrifice with it. Then he shall throw the broken *Sruch* into the Ahavaniya fire, the stick being in the front, and its cavity behind. This is the penance for it.

They ask, If the fire in the Ahavaniya only is burning, but that in the Gārhapatiya is extinguished, what is the penance for it? When he

\* It is only burnt by the ashes, but not sacrificed in the proper way.

\* *Unnati*. *Sāy*, understands by it the placing of the offering into the *Agnihotrā-havapī*, which is a kind of large spoon.

\* See 3, 38.

\* Four times a portion is to be poured into the *Agnihotrā-havapī*.

takes off the [448] eastern portion of the Ahavaniya (for the Gārhapatya), then he might lose his place; if he takes off the western portion, then he would spread the sacrifice in the way the Asuras do; if he kindles (a new fire) by friction, then he might produce an enemy to the sacrificer; if he extinguishes it, then the vital breath would leave the sacrificer. Thence he must take the whole (Ahavaniya fire) and, mixing it with its ashes, place it in the Gārhapatya, and then take off the easteru part as Ahavaniya. This is the penance for it.

## 6.

(*The Penances for a Firebrand taken from a Sacred Fire, for Mingling the Sacred Fires with one another, or with Profane Fires.*)

They ask, If they take fire from that belonging to an Agnihotri, what is the penance for it? Should another Agni be at hand, then he should put him in the place of the former which has been taken. Were this not the case, then he ought to portion out to *Agni Agnivat* a Puroḍāśa, consisting of eight pieces (kapālas). The Anuvākyā and Yājyā required for this purpose are, *agninā agnīśamidhyate* (fire is kindled by fire, 1, 12, 6); *tvām hy ḍgne ḍgninā* (8, 43, 14). Or, he may omit the Anuvākyā and Yājyā verses and (simply) throw (melted butter) into the Ahavaniya, under the recital of the words, *to Agni Agnivat Sēdhā!* This is the penance for it.

They ask, When some one's Ahavaniya and Gārhapatya fires should become mutually mingled together, what is the penance for it? One must portion out to *Agni vīti* a Puroḍāśa, consisting of eight pieces, under the recital of the following [449] Anuvākyā and Yājyā verses: *agnā āyāhi vitaye* (6, 16, 10); *yo agnim devaritaye* (1, 12, 9). Or, he may (simply) sacrifice (melted butter), under the recital of, *to Agni vīti Sēdhā!* in the Ahavaniya fire. This is the penance for it.

They ask, When all the (three) fires of an Agnihotri should become mutually mingled together, what is the penance for it? One must portion out to *Agni Virichi* (Agni, the separator) a Puroḍāśa, consisting of eight pieces, and repeat the following Anuvākyā and Yājyā verses: *svar ya vāstva uṣasām arochi* (7, 10, 2); *tvām agne mānuṣir ilate visab* (5, 8, 3). Or, he may (simply) offer (melted butter), under the recital of, *to Agni Virichi Sēdhā!* in the Ahavaniya fire. This is the penance for it.

\* Sāy. understands the fire which is taken from the Ahavaniya and placed in the Gārhapatya.

They ask, When some one's fires are mingled together with other fires, what is the penance for it? One must portion out to *Agni kṣmārat* a Puroḍāśa, consisting of eight pieces, under the recital of the following Anuvākyā and Yājyā : *akrandat agnis tanayan* (10, 45, 4); *adhā yathā nah pitaraḥ pardasah* (4, 2, 16). Or, he may (simply) sacrifice (melted butter), under the recital of, *Agni kṣmārat Srāhā!* in the Ahavaniya fire. This is the penance for it.

## 7.

(*The Penance for a Sacred Fire becoming Mixed with those of a Conflagration in a Village, or in a Wood, or with Lightning, or with those Burning a Corpse.*)

They ask, When the fires of an Agnihotri should burn together with the fire of a general conflagration in the village, what is the penance for it? He ought to portion out a Puroḍāśa consisting of eight pieces to *Agni Samvargu* (Agni, the mingler), under the recital of the following Anuvākyā and Yājyā : *kuit su no gavistaye* (8, 64, 11), *mā no asmin mahādhīne* (8, 64, [450] 12). Or, he may (simply) sacrifice (melted butter) under the recital of, *to Agni Samvarga Srāhā!* in the Ahavaniya fire. This is the penance for it.

They ask, When the fires of an Agnihotri (have been struck) by lightning, and become mingled with it, what is the penance for it? He must offer to *Agni apsumat* (water Agni) a Puroḍāśa consisting of eight pieces, under the recital of the following Anuvākyā and Yājyā : *Apse agne* (8, 43, 9); *mayō dadhe* (3, 1, 3). Or, he may (simply) sacrifice (melted butter), under the recital of, *to Agni apsumat Srāhā!* in the Ahavaniya fire. This is the penance for it.

They ask, When the fires of an Agnihotri should become mingled with the fire which burns a corpse, what is the penance for it? He must offer to *Agni śuchi* a Puroḍāśa, consisting of eight pieces, under the recital of the following Anuvākyā and Yājyā : *Agnīḥ śuchi vrataṭamah* (8, 44, 21); *nd agne śuchayas tava* (8, 44, 17). Or, he may (simply) sacrifice (melted butter), under the recital of, *to Agni śuchi Srāhā!* in the Ahavaniya fire. This is the penance for it.

They ask, When the fires of an Agnihotri should burn together with those of a forest conflagration, what is the penance for it? He shall catch the fires with the Aranis (the two wooden sticks used for producing fire), or (if this be impossible) he should save a firebrand from either the

Ahavaniya or Gārhapatya. Where this is impossible, then he must offer to *Agni Samvarga* (Agni, the mixer) a *Puroḍāśa*, consisting of eight pieces, under the recital of the abovementioned *Anuvākyā* and *Yājyā* (which belong to the *Agni Samvarga*). Or, he may (simply) sacrifice (melted butter), under the recital of, to *Agni Samvarga Sṛdha* in the Ahavaniya fire. This is the penance for it.

## 8.

**[451]** (*The Penances when the Agnihotri Sheds Tears, or Breaks his Vow, or Neglects the Performance of the Darśapūrnima Iṣṭi, or when he allows his Fires to go out.*)

They ask, When an Agnihotri on the day previous to the sacrifice should shed tears, by which the *Puroḍāśa* might be sullied, what is the penance for it? He must offer to *Agni Vratabhrīt* (Agni, the bearer of vows) a *Puroḍāśa*, consisting of eight pieces, under the recital of the following *Anuvākyā* and *Yājyā*: *tvam agne vratabhrīt śuchir* (Aśv. Sr. S. 3, 11) *vratāni bibhrad vratapā* (Aśv. Sr. S. 3, 11).<sup>9</sup> Or, he may sacrifice (melted butter), under the recital of, to *Agni vratabhrīt Sṛdha*! in the Ahavaniya fire. This is the penance for it.

They ask, When an Agnihotri should do something contrary to his vow (religion) on the day previous to the sacrifice, what is the penance for it? He must offer a *Puroḍāśa*, consisting of eight pieces to *Agni vratapati* (Agni, the lord of vows), under the recital of the following *Anuvākyā* and *Yājyā*: *tvam agne vratapā asi* (8, 11, 1); *yad eo rayam pramināma* (10, 2, 4). Or, he may sacrifice (melted butter), under the recital of, to *Agni vratapati Sṛdha*! in the Ahavaniya fire. This is the penance for it.

They ask, When an Agnihotri should neglect the celebration of the New Moon or Full Moon sacrifices, **[452]** what is the penance for it? He must offer to *Agni pathikrit* (paver of ways) a *Puroḍāśa*, consisting of eight pieces, under the recital of the following *Anuvākyā* and *Yājyā*:

<sup>9</sup> The *Anuvākyā* is according to Aśvala:

त्वमग्ने व्रतभृच्छुचिरग्ने देवानिहावह ।

तप यज्ञं हविश्च नः ॥

The *Yājyā* is:

व्रतानि विभ्रद्वतपा अदव्यो यज्ञाने देवानजरः सुवीरः ।

दध्वर्णानि सुमृतीको अग्ने योपाय नो जीवसे जातवेदः ॥

vettha hi *vedho adheana* (6, 16, 3); *ā devānām api* (10, 2, 3). Or, he may sacrifice (melted butter), under the recital of, *to Agni Pathikrit Svedhā!* in the Ahavaniya fire. This is the penance for it.

They ask, When all (three) fires of an Agnihotri should go out, what is the penance for it? He must offer to *Agni tapasrat, janadeat* and *pākavat*, a Puroḍāśa, consisting of eight pieces, under the recital of the following Anuvākyā and Yājyā: *āyāhi tapasā Janeṣu* (Aśv. Sr. S. 3, 11); *ā no yāhi tapasā* (Aśv. Sr. S. 3, 11).<sup>10</sup> Or, he may sacrifice (melted butter) in the Ahavanyia fire, under the recital of, *to Agni tapasrat, janadeat pākavat, Svedhā!* This is the penance for it.

## 9.

(*Penances for an Agnihotri when he Eats New Corn without bringing the Sacrifice prescribed, and for Various Mishaps and Neglect when sacrificing.*)

They ask, When an Agnihotri eats new corn without having offered the Agrayaṇa<sup>11</sup> iṣṭi, what is the penance for it? He must offer to *Agni Vaiśvānara* a Puroḍāśa, consisting of twelve pieces, under the [453] recital of the following Anuvākyā and Yājyā: *Vaiśrānaro ajijanat (?) priṣṭo divi priṣṭo* (1, 98, 2). Or, he may offer to *Agni Vaiśvānara* (melted butter) in the Ahavaniya fire, under the recital of, *to Agni viaśvānāra Svedhā!* This is the penance for it.

They ask, When one of the potsherds (*kapilas*) containing the Puroḍāśa should be destroyed, what is the penance for it? He must offer a Puroḍāśa, consisting of two pieces, to the Aśvins, under the recital of the following Anuvākyā and Yājyā: *āśrinā vartir* (1, 92, 16); *ā gomātā na-satyā* (7, 72, 1). Or, he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, *to the Aśvins Svedhā!* This is the penance for it.

<sup>10</sup> The Anuvākyā is:

आयाहि तपसा जनेष्वग्ने पावके अचिर्या ।

उपेमां सुषुष्टुतिं मम ॥

The Yājyā is:

आ नो याहि तपसा जनेष्वग्ने पावक दीयत ।

हन्मा देवेषु नो दधत ॥

<sup>11</sup> This iṣṭi is prescribed to be performed before the Agnihotri is allowed to eat new corn.

They ask, When the stalks of kuṣa grass (*pavitra*) (on which the offering is placed) should be destroyed, what is the penance for it? He must offer to *Agni paritravat* a *Puroḍāśa*, consisting of eight pieces, under the recital of the following *Anuvākyā* and *Yājyā* : *pavitram te ritatam* (9, 83, 1); *tapoṣ pavitram* (9, 83, 2). Or, he may offer (melted butter) in the *Ahavaniya* fire under the recital of, *to Agni paritravat Sṛihā!* This is the penance for it.

They ask, When the gold of an *Agnihotri* should be destroyed, what is the penance for it? He must offer to *Agni hiranyavat* *Puroḍāśa*, consisting of eight pieces, under the recital of the following *Anuvākyā* and *Yājyā* : *hiranyākeśo rajaso visdra* (1, 79, 1); *ā te suparṇa aminantam* (1, 79, 2). Or, he may offer (melted butter) in the *Ahavaniya* fire, under the recital of, *to Agni hiranyavat Sṛihā!* This is the penance for it.

They ask, When an *Agnihotri* offers the fire oblation without having performed in the morning the usual ablution, what is the penance for it? He must offer to *Agni Varuṇa* a *Puroḍāśa*, consisting of eight pieces, under the recital of the following [454] *Anuvākyā* and *Yājyā* : *tvam no agne varuṇaṣa* (4, 1, 4); *sa tvam no agne avamo* (4, 1, 5). Or, he may offer (melted butter) in the *Ahavaniya* fire, under the recital of, *to Agni Varuṇa Sṛihā!* This is the penance for it.

They ask, When an *Agnihotri* eats food prepared by a woman who is confined (*sūtakā*), what is the penance for it? He must offer to *Agni tantum* a *Puroḍāśa*, consisting of eight pieces, under the recital of the following *Anuvākyā* and *Yājyā* : *tantum tantan rajaso* (10, 53, 6); *akṣināha nahy tanota* (10, 53, 7). Or, he may sacrifice (melted butter) in the *Ahavaniya* fire, under the recital of, *to Agni tantum* *Sṛihā!* This is the penance for it.

They ask, When an *Agnihotri* hears, when living, any one, an enemy, say, that he (the *Agnihotri*) is dead, what is the penance for it? He must offer to *Agni surabhimat* a *Puroḍāśa*, consisting of eight pieces, under the recital of the following *Anuvākyā* and *Yājyā* : *Agnir hotā nyastadā* (5, 1, 6); *sādhrīm akar deva ritim* (10, 53, 3). Or, he may sacrifice (melted butter) in the *Ahavaniya* fire, under the recital of, *to Agni surabhimat Sṛihā!* This is the penance for it.

They ask, When the wife or the cow of an *Agnihotri* give birth to twins, what is the penance for it? He must offer to *Agni marutrat* a *Puroḍāśa*, consisting of thirteen pieces, under the recital of the

following Anuvákyá and Yájyá : *maruto yasya hi kṣye* (1, 86, 1) ; *arḍived* (5, 58, 5). Or, he may sacrifice (melted butter) in the Ahavaniya fire, under the recital of, *to Agni marutrat Scāhā!* This is the penance for it.

They ask, Should an Agnihotri, who has lost his wife, bring the fire oblation, or should he not? He should do so. If he does not do so, then he is called [455] an Anaddhā<sup>12</sup> man. Who is an Anaddhā? He who offers oblations to neither the gods, nor to the ancestors, nor to men. Therefore, the Agnihotri who has lost his wife, should nevertheless bring the burnt offering (*agnihotram*). There is a stanza concerning sacrificial customs, where is said, "He who has lost his wife may bring the Sāutrāmanī<sup>13</sup> sacrifice; for he is not allowed to drink Soma! But he must discharge the duties towards his parents."<sup>14</sup> But, whereas the sacred tradition (*śruti*) enjoins sacrifice,<sup>15</sup> let him bring the Soma sacrifice.

## 10.

[456] *How the Agnihotram of Him Who has no Wife becomes Performed.*<sup>16</sup>

They ask, In what way does an Agnihotri who has no wife, bring his oblations with Speech (*i. e.*, by repeating the mantras required with his voice)? In what way does he offer his (daily) burnt offering, when his wife dies, after he has already entered on the state of an Agnihotri, his wife

<sup>12</sup> By this term, a man is to be understood who, from reasons which are not culpable, does not discharge his duties towards the gods, ancestors and men. All the MSS. read *manasyā*, instead of *manasyān*.

<sup>13</sup> The Sāutrāmanī (*īśī*) is a substitute for the Soma sacrifice. Some spirituous liquor is taken instead of Soma, and milk. Both liquids are filled in the Soma vessels. It is performed in various ways. It is mentioned, and its performance briefly described in the Aśval. Sr. 8, 3, 9, and in the Kātiya Sūtras (in the 19th Adhyāya). From three to four animals are immolated, one to the Aśvins, one to Sarasvati, one to Indra, and one to Bṛhaspati. The Paśuparodāśa are for Indra, Savitar and Varuna. The Puronavākyā for the offering of the spirituous liquor is, *yavatī surāmānāścīmī* (10, 11, 4). The Praśa for repeating the Yājyā mantra is as follows :—

होता यजुदधिना सरस्वतीमिन्द्रं सुत्रामाणं सोमानां सुरामाणां  
तुपन्तं व्यन्तु पियन्तु मदन्तु सोमान्तसुरामाणो होतर्यन्

(The offering to be presented to the Aśvins, Sarasvati, and Indra Satrāman, are here called *somaḥ surāmāṇah*, *i. e.*, Soma drops which are spirituous liquor). The Yājyā is *putraṇa ita pitardu* (10, 131, 5). The sacrifice is brought up to the present day in the Dekkhan.

<sup>14</sup> In another Sākhā, there is said, that a Brāhmaṇa has incurred three debts, the Brāmachāryam or celibacy as a debt to the Rishis, the sacrifice as a debt to the gods, and the necessity of begetting children as a debt to the Pitras.—*Sāy.*

<sup>15</sup> "Worship the gods by sacrificing, read the Vedas, and beget children!" This is the sacred tradition (*śruti*) here alluded to.—*Sāy.*

<sup>16</sup> This paragraph offers considerable difficulties to the translator. Its style is not plain and perspicuous, and it appears that it is an interpolation as well as the following (11th) paragraph. But, whether it is an interpolation of later times is very doubtful. The piece may (to judge from its uncouth language) even be older than the bulk of the Aitarēya

having (by her death) destroyed the qualification for the performance of (the daily) burnt offering? <sup>11</sup>

They say, That one has children, grand-children, and relations in this world, and in that world. In this world, there is heaven (i. e., heaven is to be gained in this world by sacrificing). (The Agnihotri who [457] has no wife, says to his children, &c.): "I have ascended to heaven by means of what was no heaven (i. e., by the sacrifice performed in this world)." He who does not wish for a (second) wife (for having his sacrificial ceremonies continuously performed), keeps thus (by speaking to his children, &c., in the way indicated) his connection with the other world up. Thence they (his children) establish (new fires) for him who has lost his wife.

How does he who has no wife, bring his oblations (with his mind)? (The answer is) Faith is his wife, and Truth the sacrificer. The marriage of Faith and Truth is a most happy one. For by Faith and Truth joined, they conquer the celestial world.

#### 11.

(On the Different Names of the Full and New Moon.)

They say, If an Agnihotri, who has not pledged himself by the usual vow, makes preparations for the performance of the Full and New Moon sacrifices, then the gods do not eat his food. If he, therefore, when making his preparations, thinks, might the gods eat my food,<sup>12</sup> (then they

Brāhmaṇam. Sāy., who inverts their order, says, that they are found in some countries, whereas they are wanting in others. In his Commentary on the 10th paragraph, Sāy. does several times violence to grammar. He asserts, for instance, that नष्टः after यज्ञः is to be taken in the sense of the third person singular of the potential, standing for नष्टः. The same sense of a potential he gives to the perfect tense, द्वरुहा. Both these explanations are inadmissible. The purport of this paragraph is to show, in what way an Agnihotri may continue his sacrificial career, though it be interrupted by the death of his wife. For the rule is, that the sacrificer must always have his wife with him (their hands are tied together on such an occasion) when he is sacrificing.

"This is the translation of the term, नष्टःविग्नित्राम्, which I take as a kind of compound. Sāy. explains it, नष्टं एव भवति पूर्वसिद्धौरि अग्निभूति पत्निदुहोपकर्त्तु पुनराग्निहोत्रुकेतिनां अग्निनां अभिदृष्टः. नष्टः is to be taken in the sense of an active past participle, "having destroyed;" एव appears to have the sense of एव, as Sāy. explains. That एव can form part of a compound as the word, अभिविग्नित्राम् proves (7, 2).

<sup>11</sup> All this refers to an Agnihotri, who has lost his wife and is continuing his sacrifice.

eat it). He ought to make all the preparations on the first part of the New Moon day ; this is the opinion of the *Paiṅgyas* : he shall make them on the latter part ; this is the opinion of the *Kāuṣitakis*. The first part of the Full Moon day is called *Anumati*,<sup>10</sup> the latter *Rākā* ; the first [458] part of the New Moon day is called *Sinivali*, and its latter part *Kuhā*. The space which the moon requires for setting and rising again is called *Tithi* (lunar day). Without paying any attention (to the opinion of the *Paiṅgyas*) to make the preparations on the first part of the Full Moon day, he brings his sacrifice when he meets (sees) the Moon (rising) on the New Moon day ; <sup>11</sup> on this (day) they buy the *Soma*. Therefore he must always make his preparations on the second part of either the Full or New Moon days (i. e., on the days on which the moon enters into either phase). All days which follow, belong to *Soma* (the *Soma* sacrifice may be completed.) He brings the *Soma* sacrifice as far as the *Soma* is a deity ; for the divine *Soma* is the moon. Therefore, he must make the preparations on the second part of that lunar day.

## 12.

(*On Some Other Penances for Mishaps occurring to an Agnihotri. Where the Agnihotri must Walk between his Fires. Whether the Dakṣina Agni is to be Fed with the other Fires also. How an Agnihotri should Behave when absent from his Fires.*)

They ask, If the sun rise or set before an Agnihotri takes fire out of (the *Gārhapatya* to bring it to the *Ahavaniya*), or should it, when placed (in the *Ahavanya*), be extinguished before he brings the burnt offering (*Homa*), what is the penance for it ? He shall take it out after sunset, after having placed a piece of gold before it ; for light is a splendid [459] body (*sukram*), and gold is the splendid light, and that body

<sup>10</sup> The lunar day on which either the Full Moon or New Moon takes place, is divided into two parts, and is consequently broken. For the fourteenth *tithi* (or lunar day) is at an end, though it might not have been lasting for the usual time of thirty *Mahūrtas*, as soon as the disk of the moon appears to the eye, either completely full, or (at the New Moon) distinctly visible. The broken lunar day (the fourteenth) is then called *Anumati* at the Full Moon time, and *Sinivali* at the New Moon time ; the remaining part of the day (till the moon sets) is then either *Rākā* or *Kuhā*. This part of the day forms, then, part either of the proper Full Moon or New Moon day (the fifteenth).

<sup>11</sup> That is, on the fifteenth.

(the sun) is just this light. Seeing it shining, he takes out the fire. At morning time (after sunrise), he may take out the fire when he has put silver below it ; for this (silver) is of the same nature with the night (representing the splendour of the moon and the stars). He shall take out (of the Gārhapatya) the Ahavaniya before the shadows are cast together (before it has grown completely dark). For the shadow of darkness is death. By means of this light (the silver), he overcomes death, which is the shadow of darkness. This is the penance.

They ask, When a cart, or a carriage, or horses go over the Gārhapatya and Ahavaniya fires of an Agnihotri, what is the penance for it ? He shall not mind it at all, thus they say, believing that these things (their types) are placed in his soul. But should he mind it, then he shall form a line of water drops from the Gārhapatya, to the Ahavaniya under the recital of *tantum tanram rajaso* (10, 53 6). This is the penance.

They ask, Shall the Agnihotri, when feeding the (other) fires with wood, make the Dakṣiṇā Agni (*anvāhārya pachanad*) also to blaze up brightly, or shall he not do so ? Who feeds the fires, puts into his soul the vital breaths ; of these fires, the Dakṣiṇā Agni provides (the feeder) best with food. He gives him therefore an offering, saying, “*to Agni, the enjoyer of food, the master of food, Svāhā !*” He who thus knows, becomes an enjoyer of food, and a master of food, and obtains children and food.

The Agnihotri must walk between the Gārhapatya and Ahavaniya when he is about to sacrifice ; for the Agnis (fires) when perceiving him walk thus, know, “he is about to bring us a sacrifice.” By this both these fires destroy all wickedness of him who is thus walking (between them). Whose wickedness [480] is thus destroyed, goes up to the heavenly world. Thus it is declared in another Brāhmaṇam which they quote.

They ask, How can an Agnihotri, who intends going abroad, be near his sacred fires (established at his home) ? Can he do it when absent, or is he to return to them every day ? He shall approach them silently (in his mind, without repeating the mantras). For, by keeping silence, they aspire after fortune. But some say (he should go to them) every day. For the Agnis of an Agnihotri lose all confidence in him by his absence, fearing lest they be removed or scattered. Therefore he must approach them, and, should he not be able to return, he must repeat the words, “ May you be safe ! may I be safe ! ” In this way, the Agnihotri is safe.

THIRD CHAPTER.  
(*The Story of Sunahisepa*)

13

(*King Harischandra wishes for a Son. Stanzas praising the Possession of a Son*).

Hariśchandra, the son of Vedhas, of the Ikṣvāku race, was a king who had no son. Though he had a hundred wives, they did not give birth to a son. In his house there lived the Rishis, Parvata and Nārada. Once the king addressed to Nārada (the following stanza) :

" Since all beings, those endowed with reason (men) as well as those who are without it (beasts) wish for a son, what is the fruit to be obtained by having a son ? This tell me, O Nārada ? "

Nārada thus addressed in one stanza, replied in (the following) ten :

1. The father pays a debt in his son, and gains immortality, when he beholds the face of a son living who was born to him.
2. The pleasure which a father has in his son, exceeds the enjoyment of all other beings, be they on the earth, or in the fire, or in the water.
3. Fathers always overcome great difficulties through a son. (In him) the Self is born out of Self. The son is like a well-provisioned boat, which carries him over.

4. " What is the use of living unwashed,<sup>1</sup> wearing the goatskin,<sup>2</sup> and beard<sup>3</sup> ? What is the use of performing austerities ?<sup>4</sup> You should wish for a son, O Brahmans ! " Thus people talk of them<sup>5</sup> (who forego the married life on account of religious devotion).

5. Food preserves life, clothes protect from cold, gold (golden ornaments) gives beauty, marriages produce wealth in cattle ;<sup>6</sup> the wife is the friend, the daughter object of compassion, but the son shines as his light in the highest heaven.

<sup>1</sup> Here the *Grihastha* is meant.

<sup>2</sup> The *Brahmachāri* is alluded.

<sup>3</sup> The *Vanaprastha*, or hermit is to be understood.

<sup>4</sup> The *Parivrājaka*, or religious mendicant is meant.

<sup>5</sup> *Avadavatādah*, i. e., pronouncing a blame. Sāy. takes the word in a different sense, " not deserving blame on account of being free from guilt." This explanation is artificial.

<sup>6</sup> At certain kinds of marriages, the so-called *Arṣa* (the Rishi marriage), a pair of cows was given as a dowry. See *Āśval. Grihy. Sūtr. I. 6.*

6. The husband enters the wife (in the shape of seed), and, when the seed is changed to an embryo, he makes her mother, from whom, after having become regenerated, in her, he is born in the tenth month.

7. His wife is only then a real wife (*jāyā*, from *jan*, to be born) when he is born in her again. The [462] seed which is placed in her, she develops to a being and sets it forth.

8. The Gods and the Rishis endowed her with great beauty. The gods then told to men, this being is destined to produce you again.

9. He who has no child, has no place (no firm footing). This even know the beasts. Thence the son cohabits (among beasts even) with his mother and sister.

10. This is the broad, well-trodden path on which those who have sons walk free from sorrows. Beasts and birds know it; thence they cohabit (even) with their own mothers.

Thus he told.

#### 14.

(A Son is Born to Hariśchandra. Varuṇa repeatedly requests the King to sacrifice his Son to him; but the Sacrifice is under different pretences always Put Off by the King.)

Nārada then told him, "Go and beg of Varuṇa, the king, that he might favour you with the birth of a son (promising him at the same time) to sacrifice to him this son when born." He went to Varuṇa, the king, praying, "Let a son be born to me; I will sacrifice him to thee." Then a son, Rohita by name, was born to him. Varuṇa said to him, "A son is born to thee, sacrifice him to me." Hariśchandra said, "An animal is fit for being sacrificed, when it is more than ten days old. Let him reach this age, then I will sacrifice him to thee." After Rohita had passed the age of ten days, Varuṇa said to him, "He is now past ten days, sacrifice him to me." Hariśchandra answered, "An animal is fit for being sacrificed when its teeth come. Let his teeth come, then I will sacrifice [463] him to thee." After his teeth had come<sup>1</sup>, Varuṇa said to Hariśchandra, "His teeth have now come, sacrifice him to me." He answered, "An animal is fit for being sacrificed when its teeth fall out. Let his teeth fall out, then I will sacrifice him to thee." His teeth fell out. He then said, "His teeth are falling out, sacrifice him to me." He said, "An animal is fit for being sacrificed when its teeth have come again. Let his teeth come again, then I will sacrifice him to thee." His teeth

<sup>1</sup> The words, *ajnatauḍi* and *apatsatauḍi*, are a kind of infinitive.

came again. Varuṇa said, "His teeth have now come again, sacrifice him to me." He answered, "A man of the warrior caste is fit for being sacrificed only after having received his full armour. Let him receive his full armour, then I will sacrifice him to thee." He then was invested with the armour. Varuṇa then said, "He has now received the armour, sacrifice him to me." After having thus spoken, he called his son, and told him, "Well, my dear, to him who gave thee unto me, I will sacrifice thee now." But the son said, "No, no," took his bow and absconded to the wilderness, where he was roaming about for a year.

## 15.

(Continuation of this story. Rohita, Harischandra's Son, Purchases, after Six Years of fruitless Wanderings in the Forest, a Brahman boy, Śunajṣepa by name, from his parents, to be sacrificed in his stead by Harischandra to Varuṇa. Stanzas.)

Varuṇa now seized Harischandra, and his belly swelled (i. e., he was attacked by dropsy). When Rohita heard of it, he left the forest, and went to a village, where Indra in human disguise met him, and said to him, "There is no happiness for him who does not travel, Rohita! thus we have heard. Living [464] in the society of men, the best man (often) becomes a sinner (by seduction, which is best avoided by wandering in places void of human dwellings); for Indra surely is the friend of the traveller. Therefore, wander!"

Rohita thinking, a Brāhmaṇa told me to wander, wandered for a second year in the forest. When he was entering a village, after having left the forest, Indra met him in human disguise, and said to him, "The feet of the wanderer are like the flower, his soul is growing and reaping the fruit; and all his sins are destroyed by his fatigues in wandering. Therefore, wander!"

Rohita thinking, a Brāhmaṇa told me to wander, wandered then a third year in the forest. When he was entering a village, after having left the forest, Indra met him in human disguise, and said to him, "The fortune of him who is sitting, sits; it rises when he rises; it sleeps when he sleeps; it moves when he moves. Therefore, wander!"

Rohita thinking, a Brāhmaṇa told me to wander, wandered then a fourth year in the forest. When he was entering a village, after having left the forest, Indra said to him, "The Kali is lying on the ground, the Dvāpara is hovering there; the Tretā is getting up, but the Kṛita

happens to walk (hither and thither).” Therefore, wander, wander!”

Rohita thinking, a Brâhman told me to wander, wandered for a fifth year in the forest. When he was [485] entering a village, after having left the forest, Indra said to him, “The wanderer finds honey and the sweet Udumbara fruit; behold the beauty of the sun, who is not wearied by his wanderings. Therefore, wander, wander!”

Rohita then wandered for a sixth year in the forest. He met (this time) the Rishi Ajigarta, the son of Suyavasa, who was starving, in the forest. He had three sons, Šunahpuchha, Šunahsepa, and Šunolangila. He told him, “Rishi! I give thee a hundred cows; for I will ransom myself (from being sacrificed) with one of these (thy sons).” Ajigarta then excepted the oldest, saying, “Do not take him,” and the mother excepted the youngest, saying, “Do not take him.” Thus they agreed upon the middle one, Šunahsepa. He then gave for him a hundred cows, left the forest, entered the village, and brought him before his father, saying, “O my dear (father)! by this boy I will ransom myself (from being sacrificed).” He then approached Varuṇa, the king (and said), “I will sacrifice him to thee!” He said, “Well, let it be done: for a Brâhman is worth more than a Kshattriya!” Varuṇa then explained to the king the rites of the Râjasûya sacrifice, at which, on the day appointed for the inauguration (*abhiṣechanîya*), he replaced the (sacrificial animal) by a man.

### 18.

(*The Sacrifice with the intended Human Victim comes off. Four Great Rishis were officiating as Priests. Šunahsepa prays to the Gods to be Released from the Fearful Death. The Rik verses which he used mentioned, and the different Deities to whom he applied.*)

At this sacrifice, Viśvâmitra was his Hotar, Jamadagni his Adhvaryu, Vasishtha his Brâhma, and Ayasya his Udgâtar. After the preliminary cere- [486] monies had been performed, they could not find a person willing to bind him to the sacrificial post. Ajigarta, the son of Suyavasa, then

\* Say, does not give any explanation of this important passage, where the names of the Yugas are mentioned for the first time. These four names are, as is well known from other sources (see the Sanscrit Dictionary by Boehtlingk and Roth, s. v. *kali*, *dvipara*, &c.,) names of dice, used at gambling. The meaning of this Gâtha is, There is every success to be hoped; for the unluckiest die, the *Kali*, is lying, two others are slowly moving and half fallen, but the luckiest, the *Krita*, is in full motion. The position of dice given here is indicatory of a fair chance of winning the game.

said, "Give me another hundred (cows), and I will bind him." They gave him another hundred, whereupon he bound him. After he had been bound, the Apri verses recited, and the fire carried round him,<sup>8</sup> they could not find a slaughterer. Ajigarta then said, "Give me another hundred, and I will kill him." They gave him another hundred. He then whetted his knife and went to kill his son. Śunahiepa then got aware that they were going to butcher him just as if he were no man (but a beast.) "Well" said he, "I will seek shelter with the gods." He applied to Prajāpati, who is the first of the gods, with the verse, *kasya udnam hatamasya* (1, 24, 1). Prajāpati answered him, "Agni is the nearest of the gods, go to him." He then applied to Agni, with the verse, *agner vayam prathamasya amritāndam* (1, 24, 2). Agni answered him, "Savitar rules over the creatures, go to him." He then applied to Savitar with the three verses (1, 24, 3-5) beginning with, *alhi tvā deva Savitar*. Savitar answered him, "Thou art bound for Varuṇa, the King, go to him." He applied to Varuṇa with the following thirty-one verses (124, 6-25, 21). Varuṇa then answered him, "Agni is the mouth of the gods, and the most compassionate of them. Praise him now! then we shall release you." He then praised Agni with twenty-two verses (1, 26, 1 = 27, 12). Agni then answered, "Prasise the Visve Devas, then we shall release you." He then praised the Visve Devas with the verse (1, 27, 13), *namo mahadbhyo namo arbakebhyo*. The Visve Devas answered, "Indra is the strongest, the most powerful, the most enduring, the most true of the [467] gods, who knows best how to bring to an end anything. Praise him, then we shall release you." He then praised Indra with the hymn (1, 29), *yach chid dhi satya somapd*, and with fifteen verses of the following one (1, 30, 1-15). Indra, who had become pleased with his praise, presented him with a golden carriage. This present he accepted with the verse, *śāsvad indra* (1, 30, 16). Indra then told him, "Praise the Aśvins, then we shall release you." He then praised the Aśvins, with the three verses which follow the abovementioned (1, 30, 17-19). The Aśvins then answered, "Praise Uṣas (Dawn), then we shall release you." He then praised Uṣas with the three verses which follow the Aśvin verses (1, 30, 20-22). As he repeated one verse after the other, the fetters (of Varuṇa) were falling off, and the belly of Harischandra became smaller. And, after he had done repeating the last verse, (all) the fetters were taken off, and Harischandru restored to health again.

(*Sunahṣepa is Released. He Invents the Añjali Sava Preparation of the Soma. Viśvāmitra Adopts him as his Son. Stanzas.*)

The priests now said to Sunahṣepa, "Thou art now only ours (thou art now a priest like us); take part in the performance of the particular ceremonies of this day (the *abisechaniya*)." He then saw (invented) the method of direct preparation of the Soma juice (*añjali sava* without intermediate fermentation) after it is squeezed, and carried it out under the recital of the four verses, *yach chid dhi tvaṁ grihe grihe* (1,285-8). Then, by the verse, *uchchhiṣṭam chamvṛ* (1, 28, 9), he brought it into the *Dronakaṭasa*.<sup>10</sup> Then [468], after having been touched by Hariśchandra, he sacrificed the Soma, under the recital of the four first verses (of the hymn, *yatra grāvā prithubudhna* (1, 28, 1-4), which were accompanied by the formula *Swāhā*. Then he brought the implements required for making the concluding ceremonies (*avabhritha*) of this sacrifice to the spot, and performed them under the recital of the two verses, *tvark no agne Varuṇasya* (4, 1, 4-5). Then, after this ceremony was over, Sunahṣepa summoned Hariśchandra to the *Ahavaniya* fire,<sup>11</sup> and recited the verse, *Śunah chichchhepam niditam* (5, 2, 7).

Sunahṣepa then approached the side of Viśvāmitra (and sat by him). Ajigarta, the son of Suyavasa, then said, "O Ṛṣi! return me my son." He answered, "No, for the gods have presented (*devā arāsata*) him to me." Since that time, he was *Devarāta*, Viśvāmitra's son. From him come the *Kapileyas* and *Babhravas*. Ajigarta further said, "Come, then, we (thy mother and I myself) will call thee," and added, "Thou art known as the seer from Ajigarta's family, as a descendant of the *Aṅgirasaḥ*. Therefore, O Ṛṣi, do not leave your ancestral home; return to me." Sunahṣepa answered, "What is not found even in the hands of a Śūdra, one has seen in thy hand, the knife (to kill thy son); three hundred cows thou hast preferred to me, O *Aṅgiras*!" Ajigarta then answered, "O my dear son! I repent of the bad deed I have committed; I blot out this stain! one hundred of the cows shall be thine!"

Sunahṣepa answered, "Who once might commit such a sin, may commit the same another time; thou art still not free from the brutality of a Śūdra, for thou hast committed a crime for

<sup>10</sup> The large vessel for keeping the Soma in readiness for sacrificial purposes, after it has been squeezed.

<sup>11</sup> They returned from the place of the *Uttarā Vedi* to the *Vedi*, where the *ṛṣṭis* are performed.

which no reconcilia- [469] tion exists." "Yes, irreconcileable (is this act)," interrupted Viśvāmitra.

Viśvāmitra then said, "Fearful was Suyavasa's son (to look at) when he was standing ready to murder, holding the knife in his hand; do not become his son again; but enter my family as my son." Śunahṣepa then said, "O prince, let us know, tell (us) how I, as an Ahgirasaḥ, can enter thy family as thy (adopted) son?" Viśvāmitra answered, "Thou shalt be the first-born of my sons, and thy children the best. Thou shalt now enter on the possession of my divine heritage. I solemnly instal thee to it." Śunahṣepa then said, "When thy sons should agree to thy wish that I should enter thy family, O thou best of the Bharatas! then tell them for the sake of my own happiness to receive me friendly." Viśvāmitra then addressed his sons as follows: "Hear ye now, *Madhucchandah, Riṣabha, Renu, Aṣṭaka*, and all ye brothers, do not think <sup>18</sup> yourselves (entitled) to the right of primogeniture, which is (Śunahṣepa's)."

### 18

(On Viśvāmitra's Descendants. How the Reciters of the Śunahṣepa story are to be Rewarded by the King. Stanzas. On the Pratigara for the Richas and Stanzas at this Occasion.)

This Riṣi Viśvāmitra had a hundred sons, fifty of them were older than Madhucchandās, and fifty were younger than he. The older ones were not pleased with (the installation of Śunahṣepa to the primogeniture). Viśvāmitra then pronounced against [470] them the curse, "You shall have the lowest castes for your descendants." Therefore are many of the most degraded classes of men, the rabble for the most part, such as the *Andhras, Pundras, Śabarās, Palindas, and Mātibas*, descendants of Viśvāmitra. But Madhucchandās, with the fifty younger sons, said, "What our father approves of, by that we abide; we all accord to thee (Śunahṣepa) the first rank, and we will come after thee!" Viśvāmitra, delighted (at this answer) then praised these sons with the following verses :

"Ye my sons will have abundance of cattle and children, for you have made me rich in children by consenting to my wish."

<sup>18</sup> I have parsed the word *sthana* as *sthāna* na. If *sthana* is taken as a 2nd person plural, as Max Müller (following Sāyaṇa) does in his translation of the story of Śunahṣepa (History of Ancient Sanscrit Literature, page 418), the passage is to be translated as follows: "and all you brothers that you are, think him to be entitled to the primogeniture."

" Ye sons of Gāthi, blessed with children, you all will be successful when headed by Devarāta; he will (always) lead you on the path of truth."

" This Devarāta, is your master (man); follow him, ye Kusikas! He will exercise the paternal rights over you as his heritage from me, and take possession of the sacred knowledge that we have."

" All the true sons of Viśvāmitra, the grandsons of Gāthi, who forthwith stood with Devarāta, were blessed with wealth for their own welfare and renown."

" Devarṣita is called the Rishi who entered on two heritages, the royal dignity of Jahnū's house, and the divine knowledge of Gāthi's stem."<sup>12</sup>

This is the story of Śunahṣepa contained in the stanzas which are beyond the number of the hundred Rik verses <sup>13</sup> (recited along with them). The Hotar [471] when sitting on a gold embroidered carpet, recites them to the king, after he has been sprinkled with the sacred water. The Adhvaryu who repeats the responses sits likewise on a gold embroidered carpet. For gold is glory. This procures glory for the king (for whom these Gāthās are repeated). *Om* is the Adhvaryu's response to a Rich (repeated by the Hotar), and *evam tathā* (thus in this way it is) that to a Gāthā (recited by the Hotar). For *Om* is divine (therefore applied to *richas*, which are a divine revelation), and *tathā* human. By means of the divine (*om*) and human (*tathā*; responses, the Adhvaryu makes the king free from sin and fault. Therefore any king who might be a conqueror (and consequently by shedding blood a sinner), although he might not bring a sacrifice, should have told the story of Śunahṣepa. (If he do so) then not the slightest trace of sin (and its consequences) will remain in him. He must give a thousand cows to the teller of this story, and a hundred to him who makes the responses (required); and to each of them the (gold embroidered) carpet on which he was sitting; to the Hotar, besides, a silver decked carriage drawn by mules. Those who wish for children, should also have told this story; then they certainly will be blessed with children.

<sup>12</sup> Jahnū is the ancestor of Ajigarta, and Gāthi the father of Viśvāmitra.

<sup>13</sup> Say. says that ninety-seven out of them had been seen by Śunahṣepa and three by another Rishi. The term *parārik-śata gātham ākhyānam* means, the "story which contains besides one hundred Rik verses Gāthās (stanzas) also." The number of the latter is thirty-one.

## FOURTH CHAPTER.

*(The Preliminary Rites of the Rijasilya Sacrifice.)*

19.

*(The Relationship between the Brahma and Kṣattria.)*

After Prajāpati had created the sacrifice, the *Brahma* (divine knowledge) and the *Kṣattria* (sovereignty) were produced. After both two kinds of [472] creatures sprang up, such ones as eat the sacrificial food, and such ones as do not eat it. All eaters of the sacrificial food followed the *Brahma*, the non-eaters followed the *Kṣattria*. Therefore, the *Brahmans* only are eaters of the sacrificial food ; whilst the *Kṣattriyas*, *Vaisyas*, and *Sūdras* do not eat it.

The sacrifice went away from both of them. The *Brahma* and *Kṣattria* followed it. The *Brahma* followed with all its implements, and the *Kṣattria* followed (also) with its implements. The implements of the *Brahma* are those required for performing a sacrifice. The implements of the *Kṣattria* are a horse, carriage, an armour, and a bow with arrow. The *Kṣattria* not reaching the sacrifice, returned ; for, frightened by the weapons of the *Kṣattria*, the sacrifice ran aside. The *Brahma* then followed the sacrifice, and reached it. Hemming thus the sacrifice in its further course, the *Brahma* stood still ; the sacrifice reached and hemmed in its course, stood still also, and recognising in the hand of the *Brahma* its own implements, returned to the *Brahma*. The sacrifice having thus remained only in the *Brahma*, it is therefore only placed among the *Brahmans* (*i.e.*, they alone are allowed to perform it.)

The *Kṣattria* then ran after this *Brahma*, and said to it, "Allow me to take possession of this sacrifice (which is placed in thee)." The *Brahma* said, "Well, let it be so ; lay down thy own weapons, assume by means of the implements of the *Brahma* (the sacrificial implement) which constitute the *Brahma*, the form of the *Brahma*, and return to it !" The *Kṣattria* obeyed, laid down its own weapons, assumed, by means of the implements of the *Brahma* which constitute the *Brahma*, its form, and returned to it. Therefore even a *Kṣat* [473] *triya*, when he lays down his weapons and assumes the form of the *Brahma* by means of the sacrificial implements, returns to the sacrifice (he is allowed a share in it.)

(On the Place of Worshiping the Gods asked for by the King at the Rājasūya.)

Then the king is to be requested to worship the gods. They ask, If a Brahman, Kṣattriya, or Vaiśya, who is to be initiated into the sacrificial rites, requests the king to grant a place for the worship of the gods, whom must the king himself request to do so? He must request the divine Kṣatra. Thus they say. This divine Kṣatra is Āditya [the sun]; for he is the ruler of all these beings. On the day on which the king is to be consecrated, in the forenoon, he must post himself towards the rising sun, and say, "This is among the lights the best light! [Rigveda 10, 1, 70, 3.] O god Savitar, grant me a place for the worship of gods." By these words he asks for a place of worship. When Āditya, requested in this way, goes northwards, saying, "Yes, it may be so, I grant it," then nobody will do any harm to such a king, who is permitted [by Savitar to do so].

The fortune of a king who is consecrated in such a way by having secured the place of divine worship previously by the recital of the verse (mentioned above) and by addressing that request (to Savitar), will increase from day to day; and sovereign power over his subjects will remain with him.

**[474] (The Iṣṭāpūrta Aparijyāni Offerings.)**

Then the burnt offering, called the *Iṣṭāpūrta aparijyāni*<sup>1</sup> is to be performed by the king who brings the sacrifice. The king should perform this ceremony before he receives the sacrificial inauguration (*dikṣi*). (When performing it) he throws four spoonfulls of melted butter in the Ahavaniya fire, saying, "to the preservation of the *Iṣṭāpūrta*! May Indra the mighty

<sup>1</sup> The verse is evidently a Yajus, (and so it is termed by Sāyaṇa) but I do not find it in the Yajurveda.

<sup>2</sup> Lit., the recompensation (*aparijyāni*) of what has been sacrificed (*iṣṭa*) and filled (*iṣṭāpūrta*). *Iṣṭa* means only "what is sacrificed," and *pūrta* "filled up to." For, all sacrifices go up to heaven, and are stored up there to be taken possession of by the sacrifice on his arrival in heaven (See Rigveda. 10, 14, 1 *sāṅgachhasu*—*iṣṭāpūrta*, join thy sacrifices which were stored up). The opinions of the ancient Acharyas or Brahmanical Doctors, about the proper meaning of this word, were already divided, as Sāyaṇa says. Some understood by it the duties of the castes and religious Brahmanical orders, as far as the digging of wells and making of ponds are concerned (which was a kind of religious obligation). Others meant by *iṣṭa* what refers to Smārti (domestic) offering, and *pūrta* they interpreted as referring to the solemn sacrifices (*śrauta*).

give us again (recompensate us for what we have sacrificed). May the Brahma give us again full compensation for what has been sacrificed."

Then, after having recited the Samiṣṭa Yajus mantras\* which are required when binding the sacrificial animal to the pillar, he repeats the words, "May Agni Jātavedās, recompensate us ! May the Kṣattra give us full compensation for what we have sacrificed, Svāhā." These two Āhutis are the Iṣṭāpūrta aparijyāni for a princely person when bringing a sacrifice. Therefore both are to be offered.

## 22.

### (*The Ajitapunarvanya 4 Offerings.*)

[475] Sujāta, the son of Arālha, said that it is optional for the king to perform (besides the ceremony mentioned in 21) the two invocation offerings, called *Ajitapunarvanya*. He may bring them if he like to do so. He who, following the advice of Sujāta, brings these two invocation offerings, shall say, "I turn towards the Brahma, may it protect me from the Kṣattra, Svāhā to the Brahma!" "This, this is certainly the case ;" thus say the sacrificial priests (when this mantra is spoken by the king). The meaning of this formula is, He who turns towards the sacrifice, turns towards the Brahma ; for the sacrifice is the Brahma ; he, who undergoes the inauguration ceremony, is born again from the sacrifice. He who has turned towards the Brahma, the Kṣattra does not forsake. He says, "May the Brahma protect me from the Kṣattra," that is, the Brahma should protect him from the Kṣattra (which is persecuting him). By the words, *Svāhā to the Brahma !* he pleases the Brahma ; and, if pleased, it protects him from the Kṣattra. Then, after the recital of the Samiṣṭa Yajus mantras, required for binding the sacrificial animal to the pillar, he repeats, "I turn towards the Kṣattra, may it protect me from the Brahma, Svāhā to the Kṣattra." "This, this is certainly the case ;" thus they say. He who turns towards the royal power (to assume it again) turns towards the Kṣattra. For the Kṣattra is the royal power. When he has reached the Kṣattra, the Brahma does not leave him. If he

\* The Adhvaryu takes Darbha grass and melted butter (in a spoon) in his hands, and sacrifices for them. This is called Samiṣṭa. The Yajus or sacrificial formula required at the time is *devi gitnido*. *Sevī* must be repeated twice. (Oral information.)

\* In some MSS, and in Sāyaṇa's commentary, this name is written : *ajitapunarvanya*. It means "the recovering of what is not to be lost." This refers to the Kṣattra which the Kṣattriya first lost by his turning towards the Brahma, but regained by his subsequently embracing the Kṣattra again, which he cannot throw off if he otherwise wish to retain his sovereignty.

[476] repeats the words, " May the Kṣattria protect me from the Brahma," that is, the Kṣattria should protect him from the Brahma, " Seāhā to the Kṣattria!" he pleases this Kṣattria. Pleased in this way, the Kṣattria protects him from the Brahma. Both these offerings (*ajita-punarvanyam*) are also calculated to preserve the sacrificing king from the loss of the *Iṣṭāpūrta*. Thence these two are (also) to be sacrificed.

## 23.

*(The King is, Before Sacrificing, Made a Brahman, but he must Lose his Royal Qualifications.)*

As regards the deity, the royal prince (Kṣattriya) belongs to Indra; regarding the metre he belongs to the Triṣṭubh; regarding the Stoma, he belongs to that one which is fifteen-fold. As to his sovereignty, he is Soma (king of the gods); as to his relationship, he belongs to the royal order. And, if inaugurated into the sacrificial rites, he enters even the Brahmanship at the time when he covers himself with the black goatskin, and enters on the observances enjoined to an inaugurated one, and Brahmins surround him.

When he is initiated in such a manner, then Indra takes away from him sharpness of senses, Triṣṭubh strength, the fifteen-fold Stoma the life, Soma takes away the royal power, the Pitaras (manes) glory and fame. (For they say) " he has estranged himself from us; for he is the Brahma; he has turned to the Brahma." The royal prince then, after having brought an invocation offering before the inauguration, shall stand near the Ahavaniya fire, and say, " I do not leave Indra as my deity, nor the Triṣṭubh as (my) metre, nor the fifteen-fold Stoma, nor the king Soma, nor the kinship of the Pitaras. May therefore Indra not take from me the skill, nor the Triṣṭubh the strength, nor the fifteen-fold Stoma the life, nor Soma the royal power, nor the Pitaras glory and [477] renown. I approach here Agni as (my) deity with sharpness of senses, strength, life (vigour), renown and kinship. I go to the Gāyatri metre, to the three-fold Stoma, to Soma the king, to the Brahma, I become a Brāhmaṇa." When he, standing before the Ahavaniya fire, brings this invocation offering, then, although he be Kṣattriya (by birth, no Brahman), Indra does not take from him sharpness of senses, nor Triṣṭubh strength, &c.

## 24.

(How the King becomes a Kṣattriya again after the Sacrifice is over.)

The royal prince belongs, as regards the deity, to Agni ; his metre is the Gāyatri, his Stoma the Trivṛit (nine-fold), his kinsman the Brāhmaṇa. But when performing the concluding ceremony of the sacrifice, the royal prince (who was during the sacrifice a Brāhmaṇa) assumes (by means of another offering) his royal dignity (which was lost) again. Then Agni takes away from him the (Brahmanical) lustre, Gāyatri the strength, the Trivṛit Stoma the life, the Brāhmaṇas the Brahma, and glory and renown ; for they say, this man has forsaken us by assuming the Kṣattra again, to which he has returned.

Then, after having performed the Samiṣṭa offerings<sup>5</sup> which are required for the ceremony of binding the sacrificial animal to the pillar he presents himself to the Ahavaniya fire (again), saying, "I do not leave, Agni as (my) deity, nor the Gāyatri as my metre, nor the Trivṛit Stoma, nor the kindred of the Brahma. May Agni not take from me the lustre, nor the Gāyatri the strength, nor the Trivṛit Stoma the life, nor the Brāhmaṇas glory and renown. With lustre, strength, life, the Brahma, glory, and renown, I turn to Indra as my deity, to the Trīṣṭubh [478] metre, to the fifteen-fold Stoma, to Soma the king, I enter the Kṣattra, I become a Kṣattriya ! O ye Pitaras of divine lustre ! O ye Pitaras of divine lustre ! I sacrifice in my own natural character (as a Kṣattriya, not as a Brāhmaṇa) ; what has been sacrificed by me, is my own, what has been completed as to wells, tanks, &c., is my own, what austerities have been undergone are my own, what burnt offerings have been brought are my own. That this is mine, this Agni will see, this Vāyu will hear, that Āditya will reveal it. I am only what I am (*i. e.*, a Kṣattriya, no Brāhmaṇa)." When he speaks thus and gives an invocation offering to the Ahavaniya fire, Agni does not take away from him the lustre, nor the Gāyatri strength, nor the Trivṛit Stoma the life, nor the Brāhmaṇas the Brahma, glory and renown, though he concludes the sacred rites as a Kṣattriya.

## 25.

(The Pravaras of a Kṣattriya's House-priest are Invoked at the Time of his Sacrifice.)

Thence (if the sacrificer be a Kṣattriya) they (the Brahma speakers) ask as to how the inauguration (*dikṣād*), which is, in the case of a Brahma-

man being initiated, announced by the formula, "the Brāhmaṇa is initiated,"<sup>6</sup> should be promulgated in the case of the sacrificer being a Kṣattriya? The answer is, The formula, "the Brāhmaṇa is initiated," is to be kept when a Kṣattriya is being initiated; the ancestral fire of the Kṣattriya's house-priest is to be mentioned.<sup>7</sup> This, this is certainly so.

[479] Having laid aside his own implements (weapons), and taking up those of the Brahma, and having thus become Brahma, by means of the Brahma form, he returned to the sacrifice. Therefore they should proclaim him as a Dikṣita, with the name of his house-priest's ancestral fires, and invoke them also in the Pravara<sup>8</sup> prayer.

<sup>8</sup> This is, according to Śāy, thrice low and thrice aloud to be repeated. By repeating the formula low, the inauguration is made known to the gods alone, but by repeating it aloud, it is announced to gods and men alike.

' For the Kṣattriya cannot claim descent from the Rishis, as the Brahmins alone can do.

' By *pravara*, which literally means "choice, particular address," (see 6, 14), we have to understand the invocation of the sacrificial fires lighted by the principal Rishi ancestors of the sacrificer. This invocation may comprise only one, or two, or three, or five ancestral fires, the name of which is *drṣeya*; the *pravara* becomes accordingly *ekadrṣeya*, *dvadrṣeya*, *tryadrṣeya*, and *pañchadrṣeya*, i.e., having one or two, &c. Rishis. This invocation takes place at the very commencement of the sacrifice, after the fire has been kindled under the recital of the Sāmidheni verses, and at the time of the Subrahmaṇya proclamation (see 6, 3), after the sacrificer has become, in consequence of the initiatory rites, such as Dikṣa, Pravargya, &c., a Dikṣita. Aśval. gives in his Śrāuta Sutras (1, 3), the following rules regarding this rite: यज्ञमानस्यापेयाप्रवृत्त्यते

यावन्तः स्युः परं परं प्रथमं । पैरोहित्यान्तराविद्यां राज्ञां सर्वेषां मानवेति संस्मये, i.e., the Hotar particularly mentions the fires of the Rishi ancestors of the sacrificer, as many as he may have (one, or two, or three, or five). He mentions one after the other, but the first (in the general enumeration) is to be made the last (at the time of sacrificing). If the sacrificers happen to be Kṣattriyas or Vaishyas, he mentions the fires of the Rishi ancestors of their Porohitas (house-priests), or the princely Rishis (*rājarsi*, who might have been their ancestors). If there should be any doubt, the word *mānava*, i.e., descended from or made by Manu, may be used in the case of all kings.

This explanation of the terms *pravara* and *drṣeya* have been already given by Max Müller (History of Ancient Sanscrit Literature, page 386) according to the authority of Aśvalāyana and Baudhāyana. It has been doubted, of late, by Dr. Hall (in his paper on three Sanscrit Inscriptions in the Journal of the Asiatic Society of Bengal of 1862, page 115), but without any sufficient reason. He says "pravaras" appear to be names of the families of certain persons from whom the founders of Gotras were descended, and of the families of the founders themselves." But if this were the case, it would be surprising, that the founders of certain Gotras should claim to descend not only from one but from several Rishi ancestors. All the Gotras have eight great ancestors only, viz., Viśvāmitra, Jamadagni, Bharadvāja, Gautama, Atri, Vasiṣṭha, Kaśyapa, and Agastya. These occupy with the Brahmins about the same position as the twelve sons of Jacob with

[480]—(*The Kṣattriya is Not Allowed to Eat Sacrificial Food.*

*The Brahma Priest Eats his Portion for Him.*)

As regards the portion of sacrificial food which is to be eaten by the sacrificer, they ask, whether the Kṣattriya should eat, or whether he should not eat it? They say, if he eat, then he commits a great sin, as having eaten sacrificial food, although he is an *ahutid* (one not permitted to eat). If he do not eat, then he cuts himself off from the sacrifice (with which he was connected). For the portions to be eaten by the sacrificer, is the sacrifice. This is to be made over to the Brahma priest. For the Brahma priest of the Kṣattriya is in the place of (his) Purohita. The Purohita is the one-half of the Kṣattriya; only [481] through the intervention of another (the Brahma priest) the portion appears to be eaten by him, though he does not eat it with his own mouth. For the sacrifice is there where the Brahma (priest) is. The entire sacrifice is placed in the Brahma, and the sacrificer is in the sacrifice. They throw the sacrifice (in the shape of the portion which is to be eaten by the sacrificer) into the sacrifice (which has the form of the Brahma), just as they throw water into water, fire into fire, without making it overflow, nor causing any injury to the sacrificer. Therefore, is this portion to be eaten by the sacrificer (if he be a Kṣattriya) to be given up to the Brahma.

the Jews. Only he whose descent from one of these great *Riṣis* was beyond doubt, could become the founder of a Gotra. In this genealogy there is no proper place for the *pravaras* according to Dr. Hall's opinion; for a family calls itself generally only by the name of its founder. From a genealogical point of view, therefore, only the names of the patriarch (one of the great *Riṣis*) and those of the founders of the Gotras were important. The institution of the *Pravaras* is purely religious, and sacrificial. The *pravaras* or *drṣeyas*, which are used as synonymous terms, are those sacrificial fires which several Gotras had in common; it was left to their own choice, to which they wished to repair. This had a practical meaning, as long as fire-worship was the prevailing religion of the Aryas, which was the case before the commencement of the properly so-called Vedic period. In the course of time it became a mere form, the original meaning of which was very early lost. That the *drṣeyas* refer to the sacrificial fire, may be clearly seen from the context, in which they occur. Their names are mentioned in the vocative, as soon as the fire is kindled. After they have been invoked, the *Hotar* begins at once the invocation of Agni, the fire, by various names, such as *deveddho*, *māndhā*, &c., kindled by gods, kindled by Manu, &c. (Aśv. Sr. 8, 1, 3). That this rite of invoking the *drṣeyas* must be very ancient, proves the occurrence of a similar, or even the same, rite with the Parsis. They invoke up to this day, in their confession of faith, those ancestors and beings who were of the same *varaṇa*, i.e., choice, religion, as they are. The term for "I will profess (a religion)" is *frāardhne*, which is exactly of the same origin as *pravara* (See *Yāna 12* in my *Essays*, page 184).

Some sacrificial priests, however, sacrifice this portion to the fire, saying, "I place thee in Prajāpati's world, which is called *vibhān* (shining everywere), to be joined to the sacrificer, *Svāhā*!" But thus the sacrificial priest ought not to proceed. For the portion to be eaten by the sacrificer is the sacrificer himself. What priest, therefore, asserts this, burns the sacrificer in the fire. (If anyone should observe a priest doing so) he ought to tell him, "Thou hast singed the sacrificer in the fire. Agni will burn his breaths, and he will consequently die." Thus it always happens. Therefore he should not think of doing so.

### FIFTH CHAPTER.

*On the Sacrificial Drink which the King has to Taste instead of Soma, According to the Instruction given by Rāma Mārgavēya to the King Viśvantara.)*

27.

*(Story of the Syāparṇas. Rāma Defends their Rights.)*

Viśvantara, the son of Suḍdha, deprived the Syāparṇas of their right of serving as his sacrificial [482] priests, and interdicted any one of this family to take part in his sacrifice. Having learnt (that) they went to the place of his sacrifice and seated themselves within the precincts of the Vedi.<sup>1</sup> On observing them, Viśvantara said (to his attendants), "There sit those Syāparṇas, the scoundrels, who endeavour to sully another's fame. Turn them out; let them not sit in the Vedi." The attendants obeyed and turned the Syāparṇas out. They then cried aloud, "When Janamejaya, the son of Parīshit, was performing a sacrifice without the Kaśyapas (who were his hereditary priests), then the Asitamrigas from among the Kaśyapas turned the Bhūtarīras (who were officiating instead of the Kaśyapas) out, not allowing them to administer the Soma rites. They succeeded because they had brave men with them. "Well, what hero is now among us, <sup>2</sup> who might by force take away this Soma beverage (that we might administer it ourselves)?" "This your man am I," said Rāma Mārgavēya.<sup>3</sup> This Rāma belonged to the Syāparṇas, and had completed the sacred study. When the Syāparṇas rose

<sup>1</sup> This place is to be occupied by the priests and the sacrificer only.

<sup>2</sup> In the text is *asmitku*, instead of *asmitkam*.

<sup>3</sup> Son of a woman Mṛigānu or Mṛigāṇī (both forms are used). Sāy. He is quite different from Rāma, the hero of the Rāmāyaṇa.

to leave, then he said to the king, " Will (thy servants), O king, turn out of the Vedi even a man (like me) who knows the sacred science ? " (The king answered), " O thou member of the vile Brahman brood,\* whoever thou art, how hast thou any knowledge (of such matters) ? "

## 28.

[483] (*Why Indra was Excluded from his Share in the Soma. The Kṣattriya Race Became also Excluded.*)

(Rāma said) " I know it from the fact, that Indra had been excluded by the gods (from having any share in the sacrifices). For he had scorned Viśvarūpa, the son of Tvaṣṭar, cast down Vṛitra (and killed him), thrown pious men (yatis) before the jackals (or wolves) and killed the Arurmaghas,\* and rebuked [484] (his teacher) Brihaspati.

\* Say, explains brahmabandhu by brahmavaya adhama, i.e., lowest Brahman. No doubt, there is something contemptible in this expression.

In the original, abhyamahista. This cannot mean (according to etymology), " he killed " as Say, supposes, misgnided by the story told in the Taittirī. Saṁh. 2, 4, where Indra is said to have cut the three heads of Viśvarūpa, which were somopdnām (drinking of Soma), surāpām (drinking of spirituous liquor), and anuddanām (eating of food). The reason alleged for Indra's killing him is that he, as a relation of the Asuras, informed them about the secret portions of the sacrificial food, Soma, &c., whilst he told the Devas, whose associate he was, only the real and visible ones. Indra holding that he who knows the secret portions of Soma, &c., will come to know the real ones also, became afraid lest the Asuras might, strengthened by Soma, overthrow his rule, and killed the perpetrator of such a treason by cutting off his three heads, each of which was transformed into a particular kind of bird. Viśvarūpa being a Brahman, Indra thus became guilty of the horrible crime of Brahman-murder (*brahmahatyā*). All beings called him " murderer of a Brahman," so that he could not find rest anywhere. He requested the Earth to take off the third part of his guilt, who under certain conditions complied with his request. To be relieved from the two remaining thirds of his burden, he applied to the trees, and the women, who readily took under certain conditions a part of his guilt upon themselves. Tvaṣṭar, the father of Vairūpa, excluded Indra from any share in the Soma sacrifice; but he took his share with force. The remaining portion of Indra's share was thrown into the sacrificial fire by Tvaṣṭar, with the words, " Grow (ardhasva) into an enemy of Indra." This became the terrible foe of Indra, known in the legends by the name of Vṛitra. Indra succeeded afterwards in killing him. See the same legend in the Kāṇitaki Upaniṣad, 3, 1.

In the Kāṇ. Up. 3, 1, we find the form Arumukha. Say, thinks them to be Asuras in the disguise of Brahmins. With this explanation agrees Śankarāchārya on the whole in his Commentary on the Kāṇ. Up. (page 75, ed. Cowell). He divides the word into surmukha, and the negative a. The first is to mean " the study of the Vedas," and the second " mouth." Therefore the whole means, according to him, in " whose mouth is not the study of the Vedas." This explanation is quite artificial and unsatisfactory. The Arurmaghas (this is probably the right form) were, no doubt, a kind of degraded Aryas, very likely a tribe of the ancient Iranians, in whose language (the Zend) the words *aurzo* and *muga* are frequently to be met with.

On account of these faults, Indra was forthwith excluded from participation in the Soma beverage. And after Indra had been excluded in this way from the Soma, all the Kṣattriyas (at whose head he is) were likewise excluded from it. But he was allowed a share in it afterwards, having stolen the Soma from Tvaṣṭar. But the Kṣattriya race remains excluded from the Soma beverage to this day. There is one here who knows the way in which the Kṣattriya, who is properly excluded from the Soma beverage, may relish in this juice. Why do thy men expel such a man from the Vedi?" The king asked then, "Dost thou, O Brāhmaṇa, know this way?" Rāma answered, "Yes, I know it." The king then replied, "Let me know it, O Brāhmaṇa." Rāma answered, "I will let thee know here, O king."

## 29.

(*Which Portions of Sacrificial Drink the King has to Avoid.*)

The priests may take any one of the three portions (which are to be left), either Soma, or curds, or water. When they take the Soma, which is the portion allotted to Brāhmaṇas, then thou wilt favour the Brāhmaṇas by it.<sup>1</sup> Thy progeny will be distinguished by the characteristics of the Brāhmaṇa; for they will be ready to take gifts, thirsty after drinking (Soma), and hungry of eating food, and ready to roam about everywhere according to their pleasure. [485] When there is any fault on the Kṣattriya (who, when sacrificing, eats the Brāhmaṇa portion), then his progeny has the characteristics of a Brāhmaṇa; but in the second or third generation he is then capable of entering completely the Brāhmaṇaship, and he will have the desire of living with the Brahmanic fraternity.

When they take the curds, which is the share of the Vaiśyas, then thou wilt favour the Vaiśyas by it (and consequently be brought near them). Thy offspring will be born with the characteristics of the Vaiśyas, paying taxes to another king, to be enjoyed by another; they will be oppressed according to the pleasure of the king. When there is any fault on the Kṣattriya (who, when sacrificing, eats the Vaiśya portion), then his progeny is born with the characteristics of a Vaiśya; and in the second or third degree, they are capable of entering the caste of the Vaiśyas, and are desirous of living in the condition of a Vaiśya (i.e., they will have the nature of a Vaiśya).

<sup>1</sup> That is to say, thou wilt, when regenerated in thy son and grandson, be accepted by the Brāhmaṇas as a member of their caste.

When thou takest the water, which is the share of the Sûdras, then thou wilt please the Sûdras by it. Thy progeny will have the characteristics of the Sûdras, they are to serve another the three higher castes, to be expelled and beaten according to the pleasure (of their masters.) When there is any fault on the Kshattriya (who, when sacrificing, eats the Sûdra portion), then his offspring will be born with the characteristics of the Sûdras; and in the second or third degree, he is capable of entering the condition of the Sûdras, and will be desirous of passing his life in that condition.

## 30.

(*Which Portion the King should Choose at the Sacrifice. The Origin and Meaning of Nyagrodha.*)

These are the three portions (*bhakṣas*,) O King, of which the Kshattriya, when performing a sacrifice, [486] must choose none. But the following is his own portion, which he is to enjoy. He must squeeze the airy descending roots of the *Nyagrodha* tree, together with the fruits of the *Udumbara*, *Aśvattha*, and *Flakṣa* trees, and drink the juice of them. This is his own portion.

(For the origin of the *Nyagrodha* tree is as follows): When the gods, after the (successful) performance of their sacrifice, went up to heaven, they tilted over (*ny-ubjan*) the Soma cups, whence the *Nyagrodha* trees grew up. And by the name of *Nyubja*, i.e., tilted over, they are now called in Kurukṣetra, where they grew first; from them all the others originated. They grew descending the roots (*nyañcho rohanti*). Therefore what grows downwards, is a downward growth (*nyagroha*); and for this name, signifying "downward growth," they called the tree "*Nyagrodha*." \* It is called by the name *Nyagrodha*, whose meaning is hidden (to men), and not by the more intelligible name *Nyagroha*, for the gods like to conceal the very names of objects from men, and call them by names unintelligible to them.

## 31.

(*On the Meaning of the King's Drinking the Juice of the Nyagrodha Tree instead of Soma.*)

That portion of the juice in these Soma cups which went downwards became the descending roots, and of the other which went up, the fruits were produced. That Kshattriya, therefore, who enjoys the juice of

\* The word is traced to the root *rūh*, to grow, the older form of which is *rūdh*; compare *avorādhā*, "the descending roots."

the descending roots of the Nyagrodha tree, and that of its fruits, is not debarred from his own share (*bhakṣa*). Further, he thus obtains the Soma beverage by means of a substitute, though he does not enjoy [487] the real Soma, but only in the form of a substitute; for the Nyagrodha is just this substitute of the Soma. The Kṣattriya (when drinking the juice of the Nyagrodha) enters the form of the Brahma by the medium of another (not direct), viz., through the relationship of his purohita (with the Brahmans), his own Dikṣā (at which the king himself was made a Brāhmaṇa for a little while), and the Pravara of his Purohita. The Kṣattriya (ruling power) occupies (among men the same place as) the Nyagrodha among the trees; for the Kṣattriya are the royal princes, whose power alone is spread here (on this earth), as being alone invested with sovereign power. The Nyagrodha is,<sup>9</sup> as it were, firmly established in the earth (and thus a sign of the duration of the royal power); and by means of its descending roots expanded (in all directions, and therefore a sign of the great extent of the power of the Kṣattriyas over the whole earth). When the Kṣattriya who performs a sacrifice enjoys (the juice squeezed out of the) descending roots of the Nyagrodha tree, and its fruits, then he places in himself royal power (exercised by the Nyagrodha) over the trees, and into the Kṣattriya his own Self. He then is in the Kṣattriya, and the royal power represented by the Nyagrodha over the trees, is then placed in him. Just as the Nyagrodha tree has, by means of its descending roots, a firm footing on the earth (for it is multiplied in this way), the royal power of a Kṣattriya who enjoys, when sacrificing, this portion (as food) has a firm footing, and his rule cannot be overthrown.

## 32.

[488] (*The Symbolical Meaning of the Fruits of the Udumbara, Aśvattha, and Plakṣa Trees. What Implements are Required for this quasi-Soma Feast of the King.*)

As to the fruits of the Udumbara tree, which originated from the vigour which is in food, and in which there is all the vigour of the trees, furnishing nourishments, the Kṣatriya (when drinking the juice prepared from its fruits) places in the Kṣattriya food, and what yields nourishment from the trees.

<sup>9</sup> The tree (a kind of the *Ficus indica*) is very strong.

As to the fruits of the Aśvattha tree, which sprang out of lustre, and which has the sovereignty over the trees, the Kṣattriya (when drinking the juice prepared from its fruits) places in the Kṣattria lustre and the sovereignty over the trees.

As to the fruits of the Plakṣa tree, which sprang out of glory, and in which there is the independence and brilliancy of the trees represented, the Kṣattriya places in this way the independence and brilliancy which is in the trees in the Kshattra.

When all these things (the roots of the Nyagrodha tree, &c.) are in readiness for him, then the priests buy the Soma, and perform for the king the several ceremonies preceding the eve of the festival, just in the same way as the real Soma is treated. Then the day before the celebration (of the feast) the Adhvaryu should have all these things ready which are required for the preparation of the Soma juice, such as the (goat) skin (placed below), the two boards required for squeezing, the *Dronakalaśa*, the cloth (for purifying), the stones, the *Pṛtabhrīt*, the *Adhavaniya*, the *Sūkṣmī*, the *Udaneñnam* and the *Chamasa*.<sup>10</sup> Then [489] they should make

<sup>10</sup> Here are the principal implements required for squeezing, preparing, keeping, sacrificing and drinking the Soma juice mentioned. A detailed knowledge of them constitutes one of the principal qualifications of an Adhvaryu. Their description is therefore to be found principally in the Sūtras of the Yajurveda (see the 9th and 10th Adhyāya of the Kātiya sūtras, the 8th and 9th Praṇa of the Hiranyakesī Sūtras, Śāyaṇa's Commentary on the 4th Prapāthaka of the 1st Kāṇḍa of the Taittiriya Samhitā, founded on the Apastamba Grānti Sūtras).

In order to make the use of these vessels intelligible to the reader, I subjoin here a short description of the preparation of the Soma juice, partially from what I myself have witnessed, partially from the ritual books and oral information.

The plant which is at present used by the sacrificial priests of the Dekkhan at the Soma feast, is not the Soma of the Vedas, but appears to belong to the same order. It grows on hills in the neighbourhood of Poona, to the height of about 4 to 5 feet, and forms a kind of bush, consisting of a certain number of shoots, all coming from the same root; their stem is solid like wood; the bark greyish; they are without leaves, the sap appears whitish, has a very stringent taste, is bitter, but not sour; it is a very nasty drink, and has some intoxicating effect. I tasted it several times, but it was impossible for me to drink more than some tea-spoonfulls.

The juice is obtained in the following way: The Adhvaryu first spreads a skin (charma), and puts on it the Soma shoots which are called *āñśu* or *valli*. He now takes two boards, *adhisaraya*; the first is placed above the Soma. He beats the board with one of the so-called *grāvayas*, i.e., Soma squeezing stones, takes the shoots (as many as he requires for the particular Savana) from below the boards, ties them together, and places the other board above them. He then pours water from the *Vasatīvari* pot (see page 114-115) on this board; this water is called *nigrābhyā*. He now takes certain number of shoots (there are, for instance, for the libation from the *Upāñśu* Graha, which is the first of all, six required) out of the whole bunch which lies between the two boards,

two parts of what is squeezed for the king (the roots of the Nyagrodha, &c.); one is to [490] be made ready for the morning libation, the other to be left for the midday libation.

## 33.

*(The Drinking from the Traita Cups.)*

When the priests lift the *Traita* cups for <sup>11</sup> sacrificing, then they shall lift up the cup of the sacrificer [491] also, having thrown upon it

holds over them the Soma squeezing stone, and shakes them thrice in the *Chamasa* (cup) of the *Hotar*, towards the right side. This is the *Nigrābha*. He wets them with the waters of the *Vasatīvari* pot. Now he puts them on a large stone, places upon them some grass, and beats the shoots in order to extract the juice. The technical term for this beating is, *abhiṣaya*. Each *abhiṣaya*, or complete extracting of the Soma juice consists of three turns (*pariyas*); in the first, the *Adhvaryu* beats the shoots eight times, and makes the *Nigrābha* in the manner described above; in the second turn, he beats them eleven times, and in the third twelve times, making at the end of each the *Nigrābha*. The juice which the *Adhvaryu* catches at the end of each turn with his hand, is thrown into a vessel (at the first *abhiṣaya* in the *Upāniṣad Graha*).

After this first or preliminary *abhiṣaya*, follows the *mahābhīṣaya* or the great squeezing ceremony, performed exactly in the same way as the first, with the only difference, that the *Adhvaryu* takes from between the two boards as many Soma shoots as are required for the rest of the *Savanam* (libation). If the juice is extracted, it is poured in the *Adhavaniya*, a kind of trough. Thence it is poured in a cloth, in order to strain it. This cloth is called *Pavitra* or *Dāśpavitra*. Below the cloth is another trough, called *Pūtābhṛit* (i.e., the bearer of what is strained, purified). The *Udgātar* must hold the cloth when the juice is strained.

Single shoots of the Soma, and drops of its juice, are put in several *sthāli*s or small vessels generally used for keeping butter. The libations are poured from two kinds of vessels, from the *Grahas* (see page 118), and the *Chamasa*s (cups). Each offering from a *Graha* consists of a certain number of *Dhārás* or portions (of a liquid substance). So, for instance, the offering from the *Agrayaṇa* *Graha*, at the evening libation, consists of the following four *Dhārás*: that one which is in the *Agrayaṇa* *sthāli* (not the *Graha*) taken by the *Adhvaryu*; the two portions which remained in the *Aditya* *Graha* (the libation from which precedes that from the *Agrayaṇa*), and in the *Ajya* *sthāli* (the pot with melted butter); these two are taken by the *Pratipasthātar*; the fourth *Dhārā* is taken from the *Adhavaniya* trough by the *Unnetar*. Each of the four *Dhārás* is first strained by a cloth held over the *Pūtābhṛit* vessel. The *Unnetar* takes his *Dhārā* with a vessel, called *Udañchana*, or with a *Chamasa*. These four *Dhārás* are then filled from the *Pūtābhṛit* in the *Agrayaṇa* *Graha*, and sacrificed in the usual way. Certain offerings are filled in the *Grahas* from another very large trough, the so-called *Dronakalaśa* (one such vessel is in my possession). At certain occasions, there is not only the mouth of the *Graha* to be filled up to the brim, but the small cup, put in it (which alone was originally the *Graha*; but, after the latter term had become identical with *Pātra*, the vessel itself, the small cup, was called *atigrāha*), is also filled; this is called *atigrāhya*.

<sup>11</sup> They are called here *trāta chamasa*. There are, on the whole, ten such cups; therefore *trāta* cannot be referred to *tri*, i.e., three. In all likelihood, the word is

two young sprouts of Dharba grass; both are then (one after the other) to be thrown on the wooden sticks surrounding the fire, by the formula *Vauṣat!* After having thrown the first, the priest repeats the verse, *dadhikṛīvāo akāriṣam* (4, 39, 6), concluding with *Svāhā* and *Vauṣat!* After having thrown the second Dharba stalk, he repeats the verse, *ā dadhikṛīh śatasā* (4, 38, 10.) When the priests then take the Soma cups to drink themselves, the sacrificer should take his cup also. When they lift them up (to drink), the sacrificer should do the same. When the Hotar then calls the *Iḥā* (just before drinking) to the place, and drinks from his cup, then the sacrificer should drink his cup whilst repeating the following verse, "What has remained of the juicy Soma beverage whilst Indra drank with his hosts, this his remainder I enjoy with my happy mind, I drink the king Soma." This beverage prepared from the trees (above mentioned) promising fortune to him, becomes drunk with a happy mind. The royal power of a Kṣattriya who, when sacrificing, drinks only this portion described, becomes strong, and is not to be shaken.

[492] By the words, "Be a blessing to our heart thou who art drunk ! prolong our life, O Soma, that we may live long !" he then cleans his mouth ; for, if the juice (remaining on his lips) is not wiped off, then Soma, thinking, "an unworthy drinks me," is able to destroy the life of a man. But if the juice is wiped off in this way, then he prolongs the life. With the following two verses, which are appropriate for the sacrifice, *āpydyasva sametu* (1, 91, 16) and *śām te payāmisi samayantu* (1, 91, 18), he blesses the Chamasa (*i. e.*, what he has drunk from it) to bear fruit. What is appropriate in the sacrifice, that is successful.

connected with Trita, who was the first physician, and the Soma being the best of all medicines, supposed to have invented such cups. Sāyaga does not explain the term in his Commentary on the Aitareya Brāhmaṇam : but his attempt at an explanation in that on the Taittiriya Saṁhitā (ii. page 253, ed. Cowell) shows that he had evidently no clear idea of what the original meaning was; for after having tried more than one explanation from the numeral *tri*, he exclaims, "but it is now enough; one should see that *trāta* means 'good, excellent,' (*prauśista*)."  
But we need not despair of making out its meaning. If we compare the term, *trātitu chamasa* with that of *nārāśāmisa chamasa* (in 7, 31), we can pretty clearly see what it must mean. As I have stated above (in note 21, on page 124-125), the Chamasa are *Nārāśāhas*, that is to say, they belong to the deity *Nārāśāmisa*, after one has drunk out of them, sprinkled water over them, &c. Now, from a Chamasa, they generally drink twice. What is filled in for the first time is *Trāta*, *i. e.*, belongs to *Tṛīśa*; afterwards, it is cleaned and filled again. This then is the *Nārāśāmisa* draught. [In Corrigenda the translator says "my opinion on the *Trāta* cups rests on a doubtful reading." Again, in the Corrections to Vol. I, he writes:—"The rare word *trāta* appears to have been very early misunderstood."—Editor.]

## 34.

(*The Drinking from the Narâsamsa cups. The List of Teachers of the Substitute for the Soma Juice, and the Rites Connected with it.*)

When the priests put the Traita cups down, then the king should put down the sacrificer's cup also; when they incline their cups (after having put them down), then the king should do the same with his cup. Then he should take up the [Narâsamsa] cup, and by the recital of the verse, "O thou divine Soma, who knowest my mind, who art drunk by Narâsamsa, and enjoyed by the *Uma-Pitaras* <sup>1</sup> I enjoy thee!" In this way the king enjoys the Narâsamsa portion at the morning libation. At the midday libation, he repeats the same mantra, but says, "enjoyed by the *Urea* (*Pitaras*)," and at the evening libation, he says, "enjoyed by the *Kârya* [493] (*Pitaras*)."<sup>2</sup> For the *Pitaras* (present) at the morning libation, are the *Umas*, those (present) at the midday libation, are the *Urvâs*, and those at the evening libation, are the *Kâvyas*. In this way, he makes the immortal *Pitaras* enjoy the libations.

*Priyavrata*, the Soma drinker, said, "Whoever enjoys the Soma beverage, he certainly will be immortal." The ancestors of a king who enjoys, when sacrificing, this Narâsamsa portion, therefore, become immortal (*i.e.*, they never will perish), when they enjoy (in such a way) the Soma libation, and his royal power will be strong and is not to be shaken. The ceremony of wiping off from the mouth what of the juice remained, and the sprinkling of the cup with water (*âpyâyanam*) is the same as above (when the Traita Chamasa are emptied). All the three libations of the juice prepared for the king, should be performed in the same way as the real Soma libation.

This way of enjoying the Soma juice (by means of a substitute), was told by Râma Mârgaveya to Viâvantara, the son of Sušadman. The king then, after having been told it, said, "We give thee a thousand cows, O Brâhmaṇa. My sacrifice is to be attended by the *Syâparnas*."

This portion (*bhakṣa*) was told by *Tura*, the son of *Kavaya*, to *Jamamejaya*, the son of *Parikṣit*; then by *Parvata* and *Nârada* to *Somaka*, the son of *Sahadeva*; thence (this traditional knowledge) passed to *Sahadeva*

<sup>1</sup> A division of the *Pitaras*, or manes. It is the proper name of a certain class of the *Pitaras*. The original meaning of the word is uncertain. The root is, no doubt, *av*, but it has so many meanings that it is difficult to state satisfactorily the meaning. Another division of the *Pitaras*, see on page 226.

*Sārjaya* ; thence to *Babbra Dairāriddha* ; thence to *Bhīma Vāndarbha*, and *Nagnajit Gāndhāra*.

This portion, further, was told by Agni to *Samaśruta Arindama* ; thence it passed to *Kratuvid Jānaki*. This portion was further told by *Vasiṣṭha* to *Sugrīva*, the son of *Pijavana*.

[494] All these became great, in consequence of their having drunk the Soma in this way (by means of a substitute), and were great kings. Just as the sun (placed on the sky) sends forth warmth, thus the king who, when sacrificing drinks the Soma in this way, is placed amidst fortune and shines everywhere, from all directions he exacts tribute, his kingdom becomes strong, and is not to be shaken.

[495] EIGHTH BOOK.

FIRST CHAPTER.

(*The Šastras and Stotras required at the Soma Day of the Rājasūya.*)

1

(*The Use of Both the Rathantaram and Brihat at the Midday Libation.*)

Now, as regards the Stotras and Šastras (required at the king's libation), both the morning and the evening libations do not differ in this point from the rule of the Aikāhikas (Soma sacrifice of one day's duration); for both these libations at the Aikāhika sacrifices are indisturbable, well arranged, and firmly standing, and they produce quiet, good order, firm footing, and security.

(But there is a difference in the ceremonies of the midday libation.) The midday Pavamāna performance (of a sacrifice, which requires both Sāmans with the Brihat for the Priṣṭha Stotra, has been told;—

The expression *ukta*, "told," appears to refer to 4, 19, *ubhe brihat Rathantare pavamānayor bhavatas*. But the reference is not quite exact. The author wishes, doubtless, to advert to the peculiar circumstance, that both the principal Sāmans are used at one and the same day, viz., on the Soma day of the Rājasūya. It is even against the general principles of the sacrificial theory to use both on the same day (see 4, 13), as the whole arrangement of the Drādāśā sacrifice with its Rathantara and Brihat days clearly shows. There are only three exceptions to this rule, as far as my knowledge goes, viz., on the Abhijit and Viṣṇuva days, and on the Abhishechaniya day of the Rājasūya, which is performed according to the rites of an aikāhika Soma sacrifice (see 8, 4). The particulars of the ceremonies of the Abhijit day are not given in our Brāhmaṇam; but we learn them from the Aśval. Sūtras (8, 5). There it is said: *Abhijit Brihat-priṣṭha abhayasdmī yadgṛī Rathantaram yajñayajñayas thine*, i.e., the Abhijit sacrifice requires the Brihat as its Priṣṭha Stotra (at the midday libation), and (thus) both (the principal) Sāmans, if the Rathantaram (is used at the evening libation) instead of the Yajñayajñiya Sāman (used at the evening libation of the Agniṣṭoma). The exceptional use of Brihat and Rathantaram on the Viṣṇuva day has been stated by our author (4, 19, compare Aśval. 8, 6). On the use of both these Sāmans at the Rājasūya sacrifice, Aśval. (9, 3) makes the following remark: *ukthyo brihat priṣṭha abhayasdmī abhishechaniyah*, i.e., on the inauguration day, the Ukthya sacrifice takes place, with the modification that the Brihat is the Sāma of the Priṣṭha Stotra, and that both (the principal) Sāmans (Brihat and Rathantaram) are required. Both are, as we learn distinctly from our Brāhmaṇam, required at the midday libation; the Rathantaram being chanted

[496] for the chanting of both Sāmans (the Rathantara and Bṛihat) is performed. The verse, *ū tra Ratham yathotaya* (8, 57, 1-3) is the beginning (required for the Śastra) belonging to the Rathantara Sāman; the verse *idam vaso sutam andha* (8, 53, 5-7), the sequel required for the same Śastra. This Pavamāna Uktam (the just-mentioned Śastra) is just the Marutvatiya Śastra, to which the Rathantara Sāman (at the Agniṣṭoma, for instance) belongs. They perform the Rathantara chant at the Pavamāna Stotra (of the midday libation) praised at this (sacrifice); the Bṛihat is the Priṣṭha (Stotra), in order to give a prop (to the whole). For the Rathantara is Brahma; the Bṛihat is the Kṣattrī.<sup>2</sup> The Brahma certainly precedes the Kṣattrī. For the [497] king should think "when the Brahma is at the head, then my royal power would become strong and not be shaken." Further, the Rathantara is food; if placed first, it procures food to the king. The Rathantara further is the earth, which is a firm footing; if placed first, it therefore procures a firm footing to the king.

The Pragātha for calling Indra<sup>3</sup> near remains the same without any modification (as in the Brahmanical sacrifices), this Pragātha belonging to (all) Soma days. The Pragātha addressed to Brahmaṇaspati,<sup>4</sup> which has the characteristic of *ut* (*uttīṣṭha*, rise!) is appropriate to both the Sāmans which are chanted. The Dhyāyyās<sup>5</sup> are the same without any modification; they are those appropriate for the Ahina sacrifices, whilst that Marutvatiya Pragātha,<sup>6</sup> which is peculiar to the Aikāshikas, is chosen.

## 2.

(*The Remainder of the Marutvatiya Śastra, and the Niṣkevalya Śastra.*)

The (Nivid) hymn (of the *Pavamāna uktam*) is *janiṣṭhā ugrah* (10, 73).<sup>7</sup> It contains the terms, *ugra* strong, and *sahas* power, which

first, and the Bṛihat after it. The former forms here part of the Pavamāna Stotra (the first at the midday libation), the latter is the (principal) Priṣṭha Stotra which follows the first. The Śastra belonging to the Pavamāna Stotra is the Marutvatiya (see 3, 12-20), that for the Priṣṭha Stotra is the Niṣkevalya (see 3, 21-24). At the Rājasūya sacrifice, the first goes by the name of *Pavamāna-uktham*, the latter by that of *Graha-uktham*.

<sup>2</sup> The royal sacrifice differs from the Brahmanical here by the employment of both the principal Sāmans at the same time; whilst at the latter sacrifice, either is employed separately.

<sup>3</sup> See about it 3, 16. It is repeated on all Soma days, and forms always part of the first Śastra of the midday libation. Thence it is also necessary at the Rājasūya).

<sup>4</sup> See 3, 17 (page 184).

<sup>5</sup> See 3, 18.

<sup>6</sup> See 4, 19.

<sup>7</sup> See pages 188-89. It is the same as at the Marutvatiya Śastra.

are characteristic of the Kṣattria. The word, *oṣṭha*, "the strongest," is also a characteristic of the Kṣattria. The words, *bṛahulibhimāna*, (in the first verse) contain the term *abhi*, which means, "to overpower, defeat," (which is a characteristic of the Kṣattria [498] also). The hymn consists of eleven verses, for the Triṣṭubh comprises eleven syllables, and the Kṣattriyas share in the nature of the Triṣṭubh. *Ojas* (in *oṣṭha*) is Indra's power, *viryam* (strength) is Triṣṭubh ; the Kṣattria is power (*ojas*), and the Kṣattriya race is the strength (as to progeny). Thus he (the priest) makes him (the Kṣattriya) successful in strength, royal power, and progeny. By this Gauriviti hymn the Marutvatiya Sastra becomes successful, on which a Brāhmaṇam has been told.

(Now Follows the Niṣkevalya Sastra.)

The verse, *trām iddhi harāmahe* (6, 46, 1-2), forms the Bṛihat Pṛiṣṭha. For the Bṛihat Sāma is the Kṣattria ; by means of the Kṣattria, the king makes complete his royal power. If the Bṛihat is the Kṣattria, then the soul of the sacrificer is the Niṣkevalya Sastra (to which the Bṛihat Sāma belongs). That is what the Bṛihat Pṛiṣṭha becomes (for the sacrificer). The Bṛihat is the Kṣattria ; by means of the Kṣattria, the Bṛihat makes him successful. The Bṛihat is further precedence, and in this respect it makes him successful also. The Bṛihat is further excellence, and in this respect it makes him successful also.

They make the Rathantara Sāma, *abhi teṣā śūra nonumāḥ*, the *Anurūpa*<sup>1</sup> to the Bṛihat. For the Rathantara is this world, and the Bṛihat is that world. That world corresponds to this one, and this [499] world to that one. Therefore, they make the Rathantara the Anurūpa to the Bṛihat, for thus they make the sacrificer enjoy both worlds.

Further, the Rathantara is the Brahma, and the Kṣattria the Bṛihat ; thus the Kṣattria is then placed in the Brahma, and the Brahma in the Kṣattria. There is then prepared for both the Sāmans the same place. The Dhāyya is *yad vēdāna* (10, 74, 6), of which a Brāhmaṇam<sup>2</sup> has been already told. The Sāma Pragātha is, *ubhayam śriṇavachcha* (8, 50, 1-2) : for it is a characteristic of both Sāmans which are sung (on account of its containing the word *ubhayam*, both.)

<sup>1</sup> *Janiṣṭāṅgrah* (See above). The Rishi is supposed to be Gauriviti.

<sup>2</sup> It begins, *tad vē etad yajamāna janumān*. See 4, 19 (page 65 of the text).

<sup>3</sup> That is to say, the Hotar repeats as counterpart to the Stotriya of the Niṣkevalya Sastra, which is at this occasion the text of the Bṛihat Sāma, the text of the Rathantara, which is quite unusual.

<sup>4</sup> This Brāhmaṇam is, *te devī abhravān sarvān vā*. See 3, 22 (page 67 of the text).

## 3.

(*The Nivid Sākta of the Niṣkevalya Śastra*).

The hymn, *tam ṣu tuhi yo abhibhūtyoja* (6, 18), contains the characteristic *abhi* in the word *abhibhūti*. Its words, *oṣṭham* (unconquerable), *ugram* (strong), *sahamānam* (being strong), contain characteristics of the Kṣattra also. It consists of fifteen verses; for the number fifteen is strength, sharpness of senses, and power, the Kṣattra is strength, the royal prince, is might (*viryam*). The hymn thus makes the king successful in strength, royal power and might. It is a hymn of Bharadvāja. The Brīhat Sāman was seen by Bharadvāja also (and) is in direct relationship with the ancestral fire.<sup>12</sup> The sacrifice of the Kṣattriya which has the Brīhat for [500] (Stotra) becomes successful. Thence, wherever a Kṣattriya brings a sacrifice, there the Brīhat Prīṣṭha is to be employed, for this makes it (the sacrifice) complete.

## 4.

(*The Śastras of the Minor Hotri-priests*.)

The performances of the minor Hotri-priests (Maitrāvṛuṇa, Brāhmaṇāchāmī, and Achhāvāka) required (at the sacrifice of a Kṣattriya) are those allotted to the Aikāhika sacrifices. For these Aikāhika performances are propitiatory, ready made, and placed on a footing, in order to make the sacrifice successful to accomplish it, and place it on a firm footing whence it cannot fall down. These (performances) contain all the forms (required), and are quite complete. (They are repeated) in order to accomplish the integrity and completeness (of the sacrifice). The Kṣattriyas who perform a sacrifice should think, "Let us obtain all desires by means of the all-perfect and complete performances of the minor Hotri-priests." Therefore, wherever the Ekāhas are not complete as to the number of Stomas and Prīṣṭhas, there are the Aikāhika perform-

"Sāy. explains the expression, *arṣegam saloma*, in the following manner: *arṣego bharadēśājumunisāmbandhāḥ, lomaś abdena keśayuktā mūrdhōpalakṣyate, salomū sośiriskāḥ sāmpīrṇā ity arthaḥ*. The word *loma* means, according to him, "the head with the hair;" and to *salomā* he attributes the meaning "having a helmet, or turban," that is, "complete." But this explanation is too artificial and far-fetched to meet with the approval of modern philologists. To arrive at the proper meaning of the obsolete term, *saloma*, we have to consult the cognate words, *anuloma* and *pratīloma*, both applied to deterioration of lineage by mixing with lower castes. In reference to these terms, I translated the passage

ances of the minor Hotri-priests required,<sup>13</sup> then it (the sacrifice) becomes completed.

This sacrifice (performed by a Kṣattriya) should be the Ukthya, which has fifteen Stotras and Sastras. [501] Such is the opinion of some. For the sharpness of senses is a power (*ojas*), and the number fifteen is strength; (further) the Kṣattria is power, and the Kṣattriya is strength. Thus the priest makes him (the Kṣattriya) successful by means of power, Kṣattria, (and) strength. This sacrifice requires thirty Stotras and Sastras (*viz.*, fifteen each). For the Virāj consists of thirty syllables. The Virāj is food. When he places him (the sacrificer) in the Virāj, then he places him in food. Therefore the Ukthya, which is fifteen-fold, should be (employed for the king at this occasion). But the Agniṣṭoma, which forms part of the Jyotiṣṭoma, would more properly answer this purpose.<sup>14</sup> For, among the Stomas, the Trivṛit (nine-fold) is the Brahma, and the fifteen-fold Stoma is the Kṣattria. But the Brahma precedes the Kṣattria: (for the king should think) "If the Brahma is placed first, my kingdom will be strong and not to be shaken. The number seventeen represents the Vaiśyas, and twenty-one the Śūdras. If these two Stomas (the seventeen and twenty-one fold) are employed, then they make the Vaiśyas and Śūdras follow him (the king). Among the Stomas, the Trivṛit is splendour, the fifteen-fold is strength, the seventeen-fold is offspring, the twenty-one-fold is the footing. Thus the priest makes the king, who (thus) sacrifices, successful in gaining splendour, strength, offspring, and a firm footing. Therefore the Jyotiṣṭoma (Agniṣṭoma) is required. This requires twenty-four Stotras and Sastras (twelve each). For the year consists of twenty-four half months; in the year there are all (kinds of) nourishment. Thus he places him (the sacrificer) in all (kinds of) nourishment. Thence the Jyotiṣṭoma-Agniṣṭoma alone is required (and not the Ukthya).

<sup>13</sup> For the Ekāhas, which are *sorecastoma* and *sorecupriṣṭha*, the following six Stomas are required: *trivṛit*, *pañchadasa*, *saptadasa ekavīśa*, *trigau*, *trayastrīśa*; and the following Pṛiṣṭhas: *Brihat*, *Rāthantara*, *Vaiśrava*, *Vaiśrāj*, *Sīkrara*, *Rairata*. In the Kṣattriya sacrifice, there are only the Brihat and Rāthantara required. It is therefore incomplete; the defects are to be supplied by the minor Hotri-priests.

<sup>14</sup> In this sacrifice, there are the four Stomas, subsequently mentioned, required.

## [502] SECOND CHAPTER.

(Punarabhiṣeka, or Repetition of the Inauguration Ceremony.)

## 5.

(The Implements and Preparation for Punarabhiṣeka.)

Now follows (the rule) of Punarabhiṣeka of the Kṣattriya who is inaugurated as a sacrificer, and whose Kṣattram is in (such a way) new born.<sup>1</sup> After having undergone the ceremonies of ablution<sup>2</sup> and performed the animal sacrifice (*anubandhya*), he performs the concluding *īṣṭi*.

After this *īṣṭi* is finished (and thus the Soma day of the Rājasūya concluded), they sprinkle him again with the holy water (they make *punarabhiṣeka*). Before it commences, all implements must be in readiness, viz., a throne, made from Udumbara wood, with feet only as large as the span between the thumb and forefinger, and successive helmets of the length of half an arm, (besides there must be provided for) cords for binding made of Muñja grass, a tiger skin for covering the throne, a (large) ladle of Udumbara wood and a (small) branch of the Udumbara tree. In this ladle the following eight substances are thrown: curds, honey, clarified butter, rain-water fallen, during sunshine, young sprouts of grass and of green barley, liquor and Dūb grass (*Dūrvā*). The throne is to be placed in the southern line,<sup>3</sup> drawn by a wooden sword (*sphya*) in the *Vedi*, the front part [503] turned eastwards. Two of its feet are to be within the *Vedi* and two outside. For this earth is (the goddess of) fortune; the little space within the *Vedi* is thus allotted to her, as well as the large (infinite) region outside. If thus two feet of the throne are inside and two outside the *Vedi*, both kinds of desires, those obtainable from the place within as well as from outside the *Vedi*, are to be gained.

## 6.

(How the King has to Ascend his Throne at the Inauguration Ceremony; what Mantras he has to Repeat at this Occasion.)

He spreads the tiger skin on the throne in such a manner that the hairs come outside, and that part which covered the neck is turned eastward. For the tiger is the Kṣattrra (royal power) of the beasts in the forest. The Kṣattrra is the royal prince; by means of this Kṣattrra, the

<sup>1</sup> The term is *śivaye*, containing an allusion to the name of the sacrifice, *rājasūya*.

<sup>2</sup> This is the so-called *avabhrītha* ceremony which takes place at the end of the sacrifice before the concluding *īṣṭi*.

<sup>3</sup> By means of a wooden sword, three lines are drawn in the *Vedi*, viz., one towards the south, one towards the west, and one towards the east.

king makes his Kṣattrā (royal power) prosper. The king, when taking his seat on the throne, approaches it from behind, turning his face eastwards, kneels down with crossed legs, so that his right knee touches the earth,<sup>4</sup> and (holding the throne with his hands) prays over it the following mantra :—

“ May Agni ascend thee, O throne, with the Gāyatrī metre ! May Savitar ascend (thee) with the Uṣṇīḥ, Soma with the Anuṣṭubh, Bṛihaspati with the Bṛihat, Mitra and Varuṇa with the Pañkti, Indra with the Triṣṭubh, and the Viśve Devāḥ with the Jagati metres. After them I ascend this throne, to be ruler, to be a great ruler, to be an universal ruler, to obtain all desires fulfilled, to be an independent and most distinguished ruler (on this earth), and to reach the world of Prajāpati, to be there a ruler, a great ruler, a supreme ruler, to be independent, and to live there for a long time ! ”

After having repeated this mantra, the king should ascend the throne, with his right knee first, and then with his left. This, this is done ; so they say.

The gods joined with the metres, which were placed in such an order that the following exceeded the preceding one always by four syllables,<sup>5</sup> ascended this (throne,) which is fortune, and posted themselves on it, Agni with the Gāyatrī, Savitar with the Uṣṇīḥ, Soma with the Anuṣṭubh, Bṛihaspati with the Bṛihati, Mitra and Varuna with the Pañkti, Indra with the Triṣṭubh, the Viśvedevāḥ with the Jagati. The two verses (where the joining of the gods to their metres is mentioned) commencing, *Agner Gāyatrī abhavat* (10, 130, 4-5) are then recited.

The Kṣattriya, who, after these deities (after having previously invoked them in this manner) ascends his throne, obtains for himself the power not only of acquiring anything, but of keeping what he has acquired ;<sup>6</sup> his prosperity increases from day to day, and he will rule supreme over all his subjects.

<sup>4</sup> This particular posture is called *jāṇuḍhyā*. The Hotar, principally, must on many occasions take it ; it is very awkward and troublesome ; I could not imitate it well, though I tried.

<sup>5</sup> Gāyatrī with 24 syllables comes first ;  $24 + 4 = 28$  is Uṣṇīḥ ;  $28 + 4 = 32$  is Anuṣṭubh ;  $32 + 4 = 36$  is Bṛihati ;  $36 + 4 = 40$  is Pañkti ;  $40 + 4 = 44$  is Triṣṭubh ;  $44 + 4 = 48$  is Jagati.

<sup>6</sup> This is the translation of the word, *Yoga-kṣema*.

When the priest is about to sprinkle him (with water) then he makes the king invoke the waters for their blessing (by these words) : "Look upon me, ye waters, with a favourable eye ! touch my skin with your happy body ! I invoke all the fires which reside in the waters to bestow on me splendour, strength, and vigour." For the waters, if not invoked for a blessing (by a mantra), take away the strength from [505] a Kṣattriya who is already consecrated ; but not (if they have been duly invoked).

## 7.

(*The Inauguration Mantra when the King is Sprinkled with the Holy Water. Whether the Sacred Words, "bhūr," &c., are to be Pronounced along with this Mantra or not. Different Opinions on this Point.*)

They now put the branch of the Udumbara tree on the head of the Kṣattriya, and pour the liquids (which are in the large ladle) on it. (When doing so), the priest repeats the following mantras : "With these waters, which are most happy, which cure everything, increase the royal power, and hold up the royal power, the immortal Prajāpati sprinkled Indra, Soma the king, Varuna, Yama, Manu ; with the same, sprinkle I thee ! Be the ruler over kings in this world. Thy illustrious mother bore thee as the great universal ruler over great men ; the blessed mother has borne thee ! By command of the divine Savitar I sprinkle <sup>1</sup> (thee) with the arms of the Aśvins, with the hands of Pūṣan, with the lustre of Agni, the splendour of Sūrya, the power of Indra, that thou mayest obtain strength, happiness, fame, and food."

If the priest, who sprinkles the king, wishes him alone to enjoy good health,<sup>\*</sup> then he shall pronounce (when sprinkling) the sacred word, *bhūr*. If he wishes that two men (son and grandson) should enjoy this benefit together with him, then he shall pronounce the two sacred words, *bhūr, bhurah*. If he wishes to benefit in this way three men (son, grandson, and great grandson), or to make (the king) un-[506] rivalled, then he ought to pronounce the three sacred words, *bhūr, bhurah, svār*.

<sup>1</sup> The arms of the Aśvins, &c., are here regarded as the instruments by which the ceremony is performed in a mystical way on the king.

, Lit., that he may eat food.

Some say, These sacred words having the power of bringing every thing within grasp, the Kṣattriya who has the mantra recited with the addition of these sacred words,<sup>9</sup> provides for another (not for himself); therefore, one should sprinkle him only under the recital of the mantra, "By command of the divine Savitar," &c. They, again, are of opinion that the Kṣattriya, when sprinkled, not under the recital of the whole mantra (i.e., with omission of the sacred words), has power only over his former life.

*Satyakāma*, the son of *Jabalā*, said, "If they do not sprinkle him under the recital of these sacred words (in addition to the mantra), then he is able to go through his whole life (as much as is apportioned to him)." But *Uddalaka Arunīḥ* said, "He who is sprinkled under the recital of these sacred words obtains everything by conquest."

He (the priest) should sprinkle him under the recital of the whole mantra, "By the command of the divine Savitar," &c., and conclude by *bhr̥, bhūrāḥ, svāḥ*!

The Kṣattriya who has thus performed a sacrifice loses (in consequence of his sacrifice) all these things (which were in him), viz., the Brahma which was placed in the Kṣattrā, the sap, nourishment, the essence of water and herbs, the character of holiness (*brahma-varchasam*), the thriving consequent on food, the begetting of children, and the peculiar form of the Kṣattrā (all that it comprises). And as further regards the sap for (producing) nourishing substances, the Kṣattrā is the protection of the herbs (the fields of grain, &c., being protected by the Kṣattriyas, these things must be kept). If he therefore brings those two invocation offerings before the inauguration ceremony,<sup>10</sup> then he places the Brahma in this Kṣattrā (and all those things will be consequently kept).

### 8.

(*The Symbolical Meaning of the Different Implements and Liquids required for the Inauguration Ceremony. The Drinking of Spirituous Liquor (surā) by the King.*)

The reason that the throne-seat, the ladle, and the branch is of the Udumbara tree is because the Udumbara is vigour and a nourishing

<sup>9</sup> *Atisarveṇa*, i.e., by what is beyond the whole mantra, that is, the sacred words, *bhr̥*, &c., which are added to it.

<sup>10</sup> See above 7, 22, one to the Brahma, the other to the Kṣattrā: "I enter the Brahma," &c.

substance. The priest thus places vigour in him (the Kings) as his nourishing substance.

As to curds, honey, and melted butter, they represent the liquid (essence) in the waters and herbs. The priest, therefore, places the essence of the waters and the herbs in him.

The rain water fallen during sunshine, represents the splendour and lustre of sanctity, which are in this way placed in him.

The young grass and young barley represent provisions and the thriving by their means, which are thus placed in him for (producing) offspring, and consequently (provide him with) offspring.

The spirituous liquor represents the Kṣattrā, and, further, the juice in the food ; thus both the Kṣattrā and the juice in the food, are placed in him.

The Dūrvā grass is Kṣattrā ; for this is the ruler of the herbs. The Kṣattrā, viz., the princely race, is represented by it, as it were, spread everywhere ; the Kṣattriya becomes residing here (on this earth), in his kingdom, he becomes established, as it were, his rule extended, as it were. This is represented by the sprouts of the Dūrvā, which have, [508] as it were, a firm footing on the earth. In this way, the Kṣattrā of the herbs is placed in him (the king) and a firm footing thus given him.

All those things (the Brahma, sap, &c.), which had gone from the king after having performed a sacrifice, are in this way placed in him (again). By their (of curds, honey, &c.) means he makes him thus successful.

Now he gives into his hand a goblet of spirituous liquor, under the recital of the verse, *svādiṣṭhayā madiṣṭhayā*, &c. (9, 1, 1) i.e., "Purify, O Soma ! with thy sweetest, most exhilarating drops (the sacrificer), thou who art squeezed for Indra, to be drunk by him."<sup>11</sup> After having put the spirituous liquor into his hand, the priest repeats a propitiatory mantra<sup>12</sup> (which runs thus): "To either of you (spirituous liquor and Soma !) a separate residence has been prepared, and allotted by the gods. Do not mix with one another in the highest heaven; liquor ! thou art powerful; Soma ! thou art a king. Do not harm him (the king) ! May either go to his own place." (Here is said), that the drinking of the Soma and that of liquor, exclude one another (they are not to be mixed).

<sup>11</sup> This interpretation is given by Sāyana, which, no doubt, is suitable to the occasion at which this mantra is used ; and thus it certainly was interpreted even in ancient times. However, it does not appear to be the original meaning of the verse.

<sup>12</sup> It is with some variations to be found in the Vājasaneyi Saṃhitā (10, 7).

After having drunk it, he should think, "the giver (the priest) of the goblet (to be his friend) and give him (the remainder of) this (liquor)." This is the characteristic of a friend. Thus he finally places the liquor in his friend (gives him a share in it). And thus has he who possesses such a knowledge, a place in his friend (they are mutually connected).

## 9.

[509] (*The Descent of the King from the Throne, after having been Inaugurated. The Mantras which he has to Repeat at this Occasion.*)

He now descends (from the throne-seat), facing the branch of the Udumbara tree (which was placed in the ground). The Udumbara being sap, and consequently a nourishing substance, the king goes thus (to receive) these gifts (hidden in the Udumbara tree). Being seated above, and having put both his feet on the ground, he announces his descent (facing the Udumbara), (by uttering the following words :) "I stand in the heavens, and on the earth; I stand in the air exhaled and inhaled; I stand on day and night; I stand on food and drink; I stand on Brahma, Kṣattrā, and these three worlds." Finally, he stands firmly through the universal soul (*sarca-dtmā*, which connects all the things just mentioned), and thence has a firm footing in the universe. He obtains continuous prosperity. The king who descends, after having been inaugurated by the ceremony of *Punarabhiṣeka* in this way (from the throne-seat), obtains supremacy over his subjects, and royal power.

After having descended,<sup>11</sup> he then stands, inclining his body (*upastham kritvā*) with his face towards the east, and utters thrice the words, "Adoration to the Brahma!" Then he says aloud, "I present a gift for the attainment of victory (in general), of victory everywhere (*abhijiti*), of victory over strong and weak enemies (*vijiti*), and of complete victory (*sahijiti*)."  
[510] By thus making thrice salutation to the Brahma, the Kṣattrā comes under the sway of the Brahma, and consequently the rule of the king becomes prosperous, and he will have issue. As regards (the mantra), "I present a gift for the attainment of victory," &c., he emits Speech by it. For the words, "I give," imply that Speech is conquered, (recovered, after having been silent).

"When Speech is recovered, then (consequently) all this my performance shall be completed," having (so thinking) emitted Speech, he approaches the Ahavaniya fire, and puts a stick into it, reciting, "Thou

<sup>11</sup> *Pratyavariṣṭya*, instead of *ruhya*; long *ā*, instead of short *u*, being a Vedic form.

art a wooden stick, become joined to the sharpness of senses and strength of the body, Svâhâ!" Finally, he succeeds thus in making himself sharpness of senses and valiant. After having put the stick into the fire, he walks three steps towards the east and north, (and addresses the step he is taking thus): "Thou art the means of subduing the regions; ye (steps), make me capable of adoring (in the right manner) the gods; may I obtain my desires wished for and preserve what is granted to me, and safety." He now proceeds to the north-east, that is, to undo again a defeat. Such is the meaning (they say).

## 10.

(*Magical Performance of a King for Defeating an Enemy.*)

The Devas and Asuras were fighting in these worlds. They fought in the eastern direction, then the Asuras defeated them. They then fought in the southern direction, and the Asuras defeated them again; and, likewise, they were defeated by the Asuras when fighting in the western and northern directions. They were then fighting between the eastern and northern directions, and remained victors. The [511] Kṣattriya, therefore, standing amidst both armies arrayed in battle lines, shall proceed to the northeast, saying to him (to the house-priest), "do so <sup>14</sup> that I may conquer this army." After he (the house-priest) has consented, he should touch the upper part of the king's chariot and repeat the mantra, *tanaspate viṣṭrâṅgo hi* (6, 47, 26). Then he shall say to (the king), "Turn towards this (north-east) direction; thy chariot with all its implements should be turned thither (north-east); then to the north-west, south and east, and (lastly) towards the enemy." With the hymn, *abhiratna hariṣā* (10, 174) shall he turn his chariot, and when reciting the *Apratiratha* (10, 103 *śūh siśāno*) *Śāśā* (1, 152 *śāśā itihā*), and *Sauparṇa* (*pra dhárā yantu madhuna*) hymns, he shall look upon it (the chariot).

The Kṣattriya conquers (the hostile) army, when he, at the time of just being about fighting (with the enemy), takes thus his refuge (with the house-priest), saying, "Make me win this battle." He then shall let

<sup>14</sup> *Say.* refers this address to the king who is sitting in his chariot. A Kṣattriya is speaking these words. He asks first the king's permission to perform the ceremony mentioned. The person to whom the Kṣattriya addresses his words, is only hinted at by the demonstrative pronoun, but never explicitly mentioned. I think it refers to the Purohita or house-priest, who has always to accompany the king when going to fight a battle, and give him his advice. *Sayana's* opinion is hardly correct.

him fight in the north-eastern direction, and he (the Kṣattriya) wins the battle. If he be turned out of his dominions, and thus takes his refuge with him (the house-priest), saying, "Make me return to my dominions," then he (the house-priest) shall let him, when going away, proceed to this (north-eastern) direction, (and) thus he recovers his dominions.

(The king, whose inauguration ceremony is performed) after having been standing (in northeastern direction) recites then, when going [512] to his palace, (the verse) calculated to drive away all enemies altogether. (This verse is), *apa prācha* (10, 131 1.) Then he will be made rid of all his enemies and live in safety, and enjoy happiness increasing from day to day. He who returns to his palace whilst reciting the above-mentioned mantra (10, 131, 1) obtains sovereignty over his subjects, and supreme power. After having come home, he sits behind the household fire. His priest then, after having touched him, fills a goblet four times with melted butter, and makes thus three (each consisting of four spoonfuls) offerings addressed to Indra, the mantras being recited in the *Prapada*<sup>13</sup> form, in order that he might be protected from disease, injury from any loss, and enjoy perfect safety.

## 11.

(*The Repetition of Three Mantras, with Insertion of a certain Formula. Its Effect. Janmejaya's Opinion on the Effect of this Magical Performance.*)

(The verses to be recited in the *Prapada* way follow) *Paryā su pradhanā* (9, 110, 1), i.e., acquire everywhere riches, in order to grant them (to thy worshipper). In the midst of the word, *vrītrāvī* (of the just mentioned mantra), after *ā*, and before *yi*, be inserts the words, "bhūr, brahma, prāṇam (breath), amṛitam (ambrosia) is such one (the name is required) [513] who seeks for shelter and safety, for welfare with his children and cattle." (Now follows the remaining part of the verse), *yi sakyanīr*,

<sup>13</sup> Say. adduces for explaining this term a memorial verse (*kārikā*) :

*Pādd yasyāmstu yāvanto yāvānd akṣarāshmitāḥ,*

*Ricḥy adāyayanām eteṣām prapadām tad vidur budhāḥ,*

i. e., the wise call that recital of the (several) pādas of a Rik verse *prapada*, when they all are measured by the syllables of which they consist. This means that each syllable of the pāda is to be pronounced quite distinctly, and that there should be a stop at the end of each pāda. This explanation appears, however, not to be quite correct. From the following paragraph, we learn that *prapada* is the insertion of a formula in a pāda of a verse.

&c. i.e., being a conqueror of enemies, thou makest efforts of crossing the lines of our adversaries.

(Now follows the second verse), *Anu hi tvi sutam*, &c. (9, 110, 2). In the midst of the word, *samarya*, in the second pāda, after the syllable "ma," the words, *bhuro*, *brahma*, &c. (the remainder just as above) are inserted.

(Now follows the third verse), *ajijano hi paramino*, &c. (9, 110, 3). In the midst of the word, *sakmanā*, after *sa* and before *ma*, he inserts the words, *sevar*, *brahma*, &c. (just as above). After the last word of the interpolation, viz., "paśubhir," he then proceeds to finish the verse recommencing by *kmani*.

The Kṣattriya, for whose benefit the house-priest sacrifices three offerings of melted butter, each consisting of four spoonfuls, whilst reciting these Indra verses in the above-mentioned Prapada way, thus becomes free of disease, free of enemies, does not suffer any loss, and, screened by the form of the three-fold science (the three Vedas), walks in all directions, and becomes established (after his death) in Indra's world.

Finally, he prays for increase in cows, horses, and progeny, with the words, "Cows, may ye be born here! horses, may ye be born here! men, may ye be born here! may here sit a hero (my son), as protector (of the country), who presents the priests gifts, consisting of a thousand (cows)." He who thus prays, will be blessed with plenty of children and cattle.

The Kṣattriya, whom those (priests) who have this knowledge make sacrifice in such a way, will be raised to an exalted position. But those who make the king sacrifice in this way, without possessing this knowledge, they kill him, drag him away, and deprive [514] him of his property, as the most degraded of men (*nishadas*), robbers, murderers, seize a wealthy man (when travelling) in a forest, and, after having thrown him into a ditch, run away with his property.

*Janamejaya*, the son of *Parikṣit*, who possessed this knowledge, said, "My priests, who possess this knowledge, made me sacrifice, I who have the same knowledge (in such a manner). Therefore I am victorious; I conquer a hostile army eager for fighting;<sup>16</sup> neither the divine nor the human arrows coming from such an army can reach me. I shall attain the full age allotted to man (100 years), I shall become master of the whole earth. The same falls to the lot of him, who knowing this, is made to sacrifice (by priests) in this way.

<sup>16</sup> in the original, *abhitvari*. Sāy. *abhitva yuddhārtha-mnayukti parukiyā senti*

## THIRD CHAPTER.

(*The Mahābhiseka or Grand Inauguration Ceremony of Indra.*)

## 12.

(*The Elevation of Indra to the Royalty over the Gods. His Throne-seat. By what Mantras he Ascended it. The Gods Proclaim him as King by mentioning all his Titles.*)

Now follows the great inauguration (*mahābhiseka*) of Indra. The gods, headed by Prajāpati, said to one another (pointing with their hands to Indra) : "This one is among the gods the most vigorous, most strong, most valiant, most perfect, who carries best out any work (to be done). Let us instal him (to the kingship over us)." They all consented to [515] perform just this ceremony (*mahābhiseka*) on Indra. They brought for him that throne-seat, which is called the Rik-formed.<sup>1</sup> They made the Brīhat and Rathantara verses its two forelegs, the Vairūpa and Vairāja verses its hind-legs, the Śākvara and Raivata (verses) its top-boards, the Nāudhasa and Kāleya its side-boards. The Rik verses were made the threads of the texture which went lengthwise, the Sāmans were the threads which went crossways, the Yajus verses the intervals in the texture. They made (the goddess of) Glory its covering, and (the goddess of) Fortune its pillow, Savitar and Brīhaspati were holding its two forelegs, Vāyu and Pūṣan the two hind-legs, Mitra and Varuṇa the two top-boards, the Aśvins the two side-boards.

Indra then ascended the throne-seat, addressing it thus : "May the Vasus ascend thee with the Gāyatri metre, with the Trivit Stoma, with the Rathantara Sāma. After them I then ascend for obtaining universal sovereignty. May the Rudras ascend thee with the Triṣṭubh metre, the fifteen-fold Stoma, and the Brīhat Sāma. After them then I ascend for obtaining increase of enjoyment. May the Adityas ascend thee with the Jagati metre, the seventeen-fold Stoma, and the Vairūpa Sāma. After them I ascend for obtaining independent rule. May the Viśve Devāḥ ascend thee with the Anuṣṭubh metre, the twenty-one-fold Stoma, and the Vairāja Sāma. After them I ascend for obtaining distinguished rule. May the divine Sādhyas and Aptyas ascend thee with the Pātkti metre, the Trinava (twenty-seven-fold) Stoma, and the Śākvara Sāma. After them I ascend for obtaining royal power. May the divine Marutas and

<sup>1</sup> It was composed of all the sacred mantras of the Rīgvēda. On the different Sāmans mentioned here, see the notes on page 282.

Aṅgiras ascend thee with the Atichandas metre, the thirty-three-fold Stoma, and the Raivata Sama. After [516] them, then, I ascend for obtaining the fulfilment of the highest desires for becoming a great king, for supreme mastership, independence, and a long residence. By these words, one should ascend the throne-seat.

After Indra had seated himself on this throne-seat, the Viśve Devāḥ said to him, "Indra cannot achieve any feat if he is not everywhere publicly proclaimed" (as hero); but if he be thus proclaimed, he can do so." They then consented to do so, and consequently, turning towards Indra, cried aloud (calling him by all his titles.)

The gods bestowed on him (Indra), by proclaiming him as "universal ruler," universal rule; by proclaiming him as "enjoyer (of pleasures)," they made him father (of pleasures); by proclaiming him as "independent ruler," they granted him independence of rule; by proclaiming him as "distinguished king," they conferred on him royal distinction; by proclaiming him "king," they made him father of kings; by calling him "one who has attained the highest desires," they granted him fulfilment of the highest desires.

(The gods then continued proclaiming his heroic virtues in the following manner): "The Kṣattra is born; the Kṣattriya is born; the supreme master of the whole creation is born; the devourer of the (hostile) tribes is born; the destroyer of the hostile castles is born; the slayer of the Asuras is born; the protector of the Brahma is born; the protector of the religion is born."

After (his royal dignity) was thus proclaimed, Prajāpati, when being just about performing the inauguration ceremony, recited over him (consecrated him with) the following mantra :

### 13.

[517] (*The Mantras by which Indra was Consecrated. He was Installed by Prajāpati.*)

"Varuṇa, the faithful, sat down in his premises—for obtaining universal rule, enjoyment (of pleasures), independence, distinction as sovereign, fulfilment of the highest desires—he, the wise, &c.," (1, 25, 10). Prajāpati, standing in front of Indra who was sitting on the throne-seat, turned his face to the west, and, after having put on his head a gold leaf, sprinkled him with the moist branch of an Udumbara, together with that of a Palāśa tree, reciting the three Rik verses, *imā āpaly śivatamā*,

<sup>1</sup> The term is *anabhyutkrūṭa*.

i.e., these most happy waters, &c. (Ait. Br. 8, 7); and the Yajus verse, *derasya teā* (Vājasan. Samh. 1, 10. Ait Br. 8, 1); and the great words, *bhār, bhurab, star.*

## 14.

*Indra Inaugurated by Various Deities in the Various Directions to the Kingship, becomes Universal Ruler.*

The Vasavas then inaugurated him (Indra) in the eastern direction, during thirty-one days, by these three Rik verses, the Yajus verse, and the great words (all just mentioned), for the sake of obtaining universal sovereignty. Hence all kings of eastern nations, in the eastern regions, are inaugurated to universal sovereignty, and called *samrāj*, i.e., universal sovereign, after this precedent made once by the gods.

Then the Rudras inaugurated Indra in the southern region, during thirty-one days, with the three Rik verses, the Yajus and the great words (just mentioned), for obtaining enjoyment (of pleasures). Hence all kings of living creatures (chiefly beasts) in the southern region are inaugurated for the enjoyment (of pleasures) and called *bhoja*, i.e., enjoyer.

[518] Then the divine Adityas inaugurated him in the western region, during thirty-one days, with those three Rik verses, that Yajus verse, and those great words, for obtaining independent rule. Hence all kings of the *Nichyas* and *Apāchyas* in the western countries, are inaugurated to independent rule, and called "independent rulers."

Then the Viśve Devāḥ inaugurated him during thirty-one days, in the northern region, by those three Rik verses, &c. for distinguished rule. Hence all people living in northern countries beyond the Himalaya, such as the *Uttarakurūs*, *Uttaramadras*, are inaugurated for living without a king (*vairājyam*), and called *Virāj*, i.e. without king.

Then the divine Sādhyas and Aptyas inaugurated Indra, during thirty-one days, in the middle region, which is a firmly established footing (the immovable centre) to the kingship (*rājya*). Hence the kings of the *Kurūpañchālas*, with the *Vāsas* and *Uśinaras*, are inaugurated to kingship, and called Kings (*rājā*).

\* To this word two meanings can be given: 1 (without king;) 2 a very distinguished king. In this passage, we must take it in the first meaning; for here are *janapaddā*, i.e., people in opposition to the king mentioned, as *abhisikta*, i.e., inaugurated, whilst in all other passages of this chapter, we find instead of them, the *rājñāḥ* or kings.

Then the divine Marutas and Athiras inaugurated him, during thirty-one days, in the upper (*ārdhva*) region, for attaining fulfilment of the highest wishes, the position of a great king, of a supreme ruler, of an independent king, and long duration of his rule.

Indra thus became, by means of this great inauguration ceremony, possessed of the power of obtaining anything wished for, as he had been only the prerogative of Prajāpati.<sup>1</sup> He conquered in all the various ways [519] of possible conquest,<sup>2</sup> and won all people. He obtained the leadership, precedence, and supremacy over all gods. After having conquered the position of a *samrāj* (universal ruler), &c., he became in this world self-existing (*svayambhūb*), an independent ruler, immortal,<sup>3</sup> and, in the heaven-world, after having attained all desires wished for, he became immortal (also).

#### FOURTH CHAPTER.

(*The Mahābhiseka Ceremony Performed on a King. What Rishis Performed it, and for what Kings they Performed it.*)

##### 15.

(*The Consequences of the Mahābhiseka. The Oath which the King must take Before the Priest Performs the Ceremony.*)

The priest who, with this knowledge (about the Mahābhiseka ceremony), wishes that a Kṣattriya should conquer in all the various ways of conquest, to subjugate all people, and that he should attain to leadership, precedence, and supremacy over all kings, and attain everywhere and at all times to universal sovereignty, enjoyment (of pleasures), independence, distinguished distinction as king, the fulfilment of the highest desires, the position of a king, of a great king, and supreme mastership, that he might cross (with his arms) the universe, and become the ruler of the whole earth during all his life, which may last for an infinitely long time, that he might be the sole king of the earth up to its [520] shores bordering on the ocean; such a priest should inaugurate the Kṣattriya with Indra's great inauguration ceremony. But, before doing so, the priest must make the king take the following oath: "What-

<sup>1</sup> This whole sentence is only a translation of the full import implied in the words, *paramēṣṭi prajāpatya*.

<sup>2</sup> Lit., he conquered all the conquests (*vitis*, i.e., *abhijiti*, *vijiti*, *sahjiti*, &c. See above); Hero Śyāma explains it as "long-lived."

ever pious works thou mightest have done during the time which may elapse from the day<sup>1</sup> of thy birth to the day of thy death, all these, together with the position, thy good deeds, thy life, thy children, I would wrest from thee, shouldst thou do me any harm."

The Kṣattriya, then, who wishes to attain to all this, should well consider and say in good faith all that is above-mentioned (thou mayest wrest from me, &c., &c.)

## 16.

(*The Woods and Grains Required for the Performance of Mahābhīṣeka.*)

The priest then shall say (to his attendants), " Bring four kinds of wood : Nyagrodha, Udumbara, Aśvattha, and Plakṣa." Among the trees, the Nyagrodha is the Kṣatra. Thus, by bringing Nyagrodha wood, he places in the king the Kṣattram, the Udumbara representing the enjoyment, the Aśvattha universal sovereignty, the Plakṣa independence and freedom of the rule of another king. The priest, by having these woods brought to the spot, thus makes the king participate in all these qualities (universal sovereignty, &c., &c.). Next he shall order to bring four kinds of grain from vegetables (*ausadha tokmakṛita*), viz., rice with small grains, rice with large grains, Priyatī, and barley. For, amongst herbs, rice with small grains represents the Kṣatra. Thus, by bringing sprouts of such grains, he [521] places the Kṣatra in him. Rice with large grains represents universal sovereignty. Therefore, by bringing sprouts of such grains (to the spot), he places universal sovereignty in him. The Priyatīs, among herbs, represent enjoyment of pleasures. By bringing their sprouts, he places the enjoyment of pleasures in him. Barley represents the skill as military commander. By bringing their sprouts, he places such a skill in him (the king).

## 17.

(*The Implements for Making Mahābhīṣeka.*)

Now they bring for him a throne-seat made of Udumbara wood, of which the Brāhmaṇam has been already told (see 8, 8). The ladle of Udumbara wood is here optional ; instead of it, a vessel of the same wood (*pātrī*) may be taken. Besides, they bring an Udumbara branch. Then they mix those four kinds of fruit and grain in a vessel, and, after having poured over them curds, honey, clarified butter, and rain-water fallen

<sup>1</sup> In the original, *rātri*, night. The day commenced at evening, as it appears.

during sunshine, put it down. He (the priest) should then consecrate the throne-seat in the following way : " thy two forelegs are the Bṛihat and Rathantaram Sāmans, &c. (just as above, see 8, 12).

**18=13, and 19=14.**

**20.**

*(The Meaning and Effect of the Various Liquids Poured over the Head of the King. His Drinking of Spirituous Liquor. He drinks the Soma Mystically.)*

By sprinkling the king with curds, the priest makes his senses sharp ; for curds represent sharpness of senses in this world. By sprinkling him with honey, the priest makes him vigorous ; for honey is the vigour in herbs and trees. By sprinkling him with clarified butter, he bestows upon him splendour ; for [522] clarified butter is the brightness of cattle. By sprinkling him with water, he makes him free from death (immortal) ; for waters represent in this world the drinking of immortality (*amrita*).

The king who is thus inaugurated, should present to the Brahman who has inaugurated him gold, a thousand cows, and a field in form of a quadrangle. They say, however, that the amount of the reward is not limited and restricted to this (it may be much higher), for the Kṣatriya (*i.e.*, his power) has no limits, and to obtain unlimited (power, the reward should, as to its greatness, be unlimited also).

Then the priest gives into his hands a goblet filled with spirituous liquor, repeating the mantra, *svādiṣṭhayā*, &c. (see 8, 8). He then should drink the remainder (after previous libation to the gods), when repeating the following two mantras : " Of what juicy, well-prepared beverage Indra drank with his associates, just the same, *viz.*, the king Soma, I drink here, with my mind being devoted to him (Soma)." The second mantra (Rigveda, 8, 45, 22), " To thee who growest like a bullock (Indra), by drinking Soma, I send off (the Soma juice), which was squeezed, to drink it ; may it satiate thee and make thee well drunk."

The Soma beverage which is (in a mystical way) contained in the spirituous liquor, is thus drunk by the king, who is inaugurated by means of Indra's great inauguration ceremony (the ceremony just described), and not the spirituous liquor.\* (After having drunk this mystical Soma) he should

\* The spirituous liquor is here a substitute for the Soma, which the Kṣattriyas were not allowed to drink.

\* By means of mantras, the liquor was transformed into real Soma. We have here a sample of a supposed miraculous transformation of one matter into another.

repeat the [523] following mantras, *apdāma Somam* (8, 48, 3), i.e., we have drunk, Soma, and *śān no bhava* (10, 37, 10), i.e., Be it propitious to us!

The drinking of spirituous liquor, or Soma, or the enjoyment of some other exquisite food, affects the body of the Kṣattriya who is inaugurated by means of Indra's great inauguration ceremony, just as pleasantly and agreeably till it falls down (on account of drunkenness), as the son feels such an excess of joy when embracing his father, or the wife when embracing her husband, as to lose all self-command.

## 21.

(*What Kings had the Mahābhiseka Ceremony Performed; their Conquest of the Whole Earth, and the Horse Sacrifices. Stanzas on Janamejaya, Viśvakarmā and Marutta.*)

*Tura*, the son of *Kavaśa*, inaugurated with this great inauguration ceremony of Indra, *Janamejaya*, the son of *Parikṣit*. Thence *Janamejaya* went everywhere conquering the earth, up to its ends, and sacrificed the sacrificial horse. To this fact refers the following *Gātha* (stanza), which is sung : " In the land where the throne-seat was erected, *Janamejaya* bound a horse, which was eating grain, adorned with a mark on its forehead (*rukmin*), and with yellow flower garlands, which was walking over the best (fields full of fodder), for the gods."

With this ceremony, *Śārayāta*, the son of *Manu*, was inaugurated by *Chyavana*, the son of *Bhrigu*. Thence *Śāryāta* went conquering all over the earth, and sacrificed the sacrificial horse, and was even, at the sacrificial session held by the gods, the house-father.

With this ceremony, *Samaśuṣmā*, the son of *Vājaratna*, inaugurated *Śatānika*, the son *Satrajit*. [524] Thence *Śatānika* went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

With this ceremony, *Parvata* and *Nārada* inaugurated *Ambaṣṭya*. Thence *Ambaṣṭya* went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

With this ceremony *Parvata* and *Nārada* inaugurated *Yudhāṁśrauṣṭi*, the son of *Ugrasena*. Thence *Yudhāṁśrauṣṭi* went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony, *Kaśyapa* inaugurated *Viśvakarmā*, the son of *Bhurana*. Thence *Viśvakarmā* went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

They say that the earth sang to Viśvakarṇa the following stanza : " No mortal is allowed to give me away (as donation).<sup>\*</sup> O Viśvakarṇa, thou hast given me, (therefore) I shall plunge into the midst of the sea. In vain was thy promise made to Kaśyapa."

With this ceremony, *Vasiṣṭha* inaugurated *Sudās*, the son of *Pijarana*. Thence *Sudās* went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony *Sahvarta*, the son of *Āṅgiras*, inaugurated *Marutta*, the son of *Avikshit*. Thence *Marutta* went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

Regarding this event, there is the following Stotra chanted : " The Maruts resided as distributors of [525] food in the house of *Marutta*, the son of *Avikṣit*, who had fulfilled all his desires ; all the gods were present at the gathering."

## 22.

(Continuation of the Preceding. Stanzas on the Liberality of *Āṅga*, *Udamaya*, and *Virochana*.)

With this ceremony, *Udamaya*, the son of *Atri*, inaugurated *Āṅga*. Thence *Āṅga* went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse. This *Āṅga*, who was not defective in any respect (thence called *atlopiṅga*), had once said, " I give thee, O Brahman, ten thousand elephants, and ten thousand slave girls, if you call me to this (thy) sacrifice."<sup>\*\*</sup> Regarding them, the following (five) stanzas (*ślokas*) were sung :—

(1) " Whatever cows the sons of *Priyamedhas* had ordered (*Udamaya* to give (in the midst of the sacrifice at the midday libation), the *Atri* son (*Udamaya*) at each time presented two thousand *Badvas*.

(2) " The son of *Virochana* loosened eighty-eight thousand white horses from their strings, and presented those, which were fit for drawing a carriage, to the sacrificing *Purohita*.<sup>\*\*\*</sup>

(3) " The son of *Atri* presented ten thousand girls, well endowed with ornaments on their necks, who had been gathered from all quarters."

\* The king had promised the whole earth as gift to his officiating priest.

\*\* *Udamaya*, the son of *Atri*, was at this time himself the sacrificer. The *Priyamedhas* were his officiating priests.

\*\*\* A *Badva* is, according to *Sāyaṇa*, 100 *kotis*, i.e., a billion. But I doubt very much whether this is the original meaning of *badva*. It is perhaps related to the Zend *baēvare*, which means " ten thousand."

† This *Śloka* does not refer to King *Āṅga*.

(4) The son of Atri, having given ten thousand elephants in the country *Arachatnuka*, the Brahman [526] (Atri's son) being tired, desired his servants (to take charge) of Anga's gift."

(5) "(From saying) I give thee a hundred (only), I give thee a hundred, he got tired ; (thence) he said, I give thee a thousand, and stopped often in order to breathe, for there were too many thousands to be given."

## 23.

(Continuation. *Stanzas on the Liberality of Bharata. Story of Satyaharya, who was Created out of his Reward by the King Atyarāti.*)

With this ceremony, *Dirghatamas*, the son of an unmarried woman, inaugurated *Bharata*, the son of *Duṣyanta*. Thence *Bharata* went conquering everywhere over the whole earth, up to its ends, and sacrificed those horses which were fit for being sacrificed. Regarding this event, the following stanzas are sung :

(1) *Bharata* presented one hundred and seven *Badvas* (large flocks) of elephants,\* of a dark complexion, with white teeth, all decked with gold, in the country *Maṣṇāra*.

(2) At the time when *Bharata*, the son of *Duṣyanta* constructed a sacred hearth in (the country of) *Sāchiguna*, the Brahmans got distributed flocks of cows by thousands.

(3) *Bharata*, the son of *Duṣyanta*, bound seventy-eight horses (for being sacrificed) on the banks of the *Yamunā*, and fifty-five on the *Gangā* for *Indra*.<sup>†</sup>

(4) The son *Duṣyanta*, after having bound (for sacrificing) one hundred and thirty-three horses [527], overcame the stratagems of his royal enemy, by means of the superiority of his own stratagems.

(5) The great work achieved by *Bharata*, neither the forefathers achieved it, nor will future generations achieve it, (for it is as impossible to do it) as any mortal, belonging to the five divisions of mankind, <sup>18</sup> can touch with his hands the sky.

\* *Mṛiga* in Sanscrit. *Sāy.* says, that elephants are to be understood here. *Mṛiga* appears to be a general term for a wild beast.

<sup>†</sup> *Vṛitraghne*, *Sāy.* takes it, however, as name of a country, for which I see, however, no reason.

<sup>18</sup> *Pañcha mānavaḥ*. *Sāy.* explains the four castes, with the *Niṣādas* as the fifth. But I am rather inclined to take the word in the sense of *pañchakṛiṣṭi*, or *pañchakṣiti*, i. e., five tribes frequently mentioned in the *Samāhita*. It then denotes the whole human race, including the superior beings. See page 214.

The Rishi *Bṛihad Uktha* communicated this great inauguration ceremony to *Durmukha*, the *Pañchāla*. Thence Durmukha, who was no king, being possessed of this knowledge, went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

The son of *Satyaharya*, of the *Vasiṣṭha* Gotra, communicated this ceremony to *Atyarāti*, the son of *Janantapaya*. Thence *Atyarāti*, who was no king, being possessed of such a knowledge, went conquering everywhere over the whole earth, up to its end, and sacrificed the sacrificial horse.

The son of *Satyaharya*, of the *Vasiṣṭha* Gotra, then told (the king), "Thou hast (now) conquered the whole earth up to the shore of the sea; let me obtain now greatness (as reward for my services)." *Atyarāti* answered, "When, O Brahmana, I shall have conquered the *Uttara Kurus*,<sup>11</sup> then thou shalt be king of the earth, and I will be thy general." The son of *Satyaharya* said, "This is the land of the gods, no mortal can conquer it. Thou hast cheated me; therefore I take all this (from thee)." *Atyarāti*, after having been thus deprived of his powers and majesty, was slain by the victorious king *Śuṣmīna*, [528] the son of *Śibya*. Thence a *Kṣattriya* should not cheat a Brahman who has this knowledge and performed this (inauguration) ceremony, unless he wishes to be turned out of his dominions, and to lose his life.

#### FIFTH CHAPTER.

(*On the Office of the Purohita, or House-priest. The Brahmanah Parimara, i. e., Dying Around the Brahma.*)

##### 24.

(*The Necessity for a King to Appoint a House-priest.*

*In what Way the King Keeps the Sacred Fires. How to appease the Five Destructive Powers of Agni.*

Now, about the office of a *Purohita* (house-priest). The gods do not eat the food offered by a king who has no house-priest (*Purohita*). Thence the king even when (not) intending to bring a sacrifice, should appoint a Brahman to the office of house-priest.

The king who (wishes) that the gods might eat his food, has, after having appointed a *Purohita*, however, the use of the (sacred) fires (without having actually established them) which lead to heaven; for the *Purohita* is his *Ahavaniya* fire, his wife the *Gārhapatya*, and his son the

<sup>11</sup> In the north of the Himalaya.—*Sāg.*

Dakṣiṇā fire. When he does (anything) for the Purohita, then he sacrifices in the Ahavaniya fire (for the Purohita represents this fire). When he does (anything) for his wife, then he verily sacrifices in the Gārhapatiya fire. When he does (anything) for his son, then he verily sacrifices in the Dakṣiṇā fire. These fires (which are led by the Purohita) which are thus freed from their destructive power<sup>1</sup> (for the Kṣattriya, i.e., [529] they do not burn him), carry, pleased by the wish for sacrificing,<sup>2</sup> the Kṣattriya to the heaven-world, and (make him obtain) the royal dignity, bravery, a kingdom, and subjects to rule over. But, if the Kṣattriya has no wish for sacrificing (by not appointing a Purohita), then the fires get displeased with him, and being not freed from their destructive power, throw him out of the heaven-world (and deprive him) of the royal dignity, bravery, his kingdom, and subjects over whom he rules.

This Agni Vaiśvanara, which is the Purohita, is possessed of five destructive powers;<sup>3</sup> one of them is in his speech, one in his feet, one in his skin, one in his heart, and one in the organ of generation. With these (five) powers, which are burning and blazing, he (Agni) attacks the king.

By saying, "Where, " O master, hast thou been residing (for so long a time)? Servants, bring (kuṣa) grass for him," the king propitiates the destructive power which is in Agni's speech. When they bring water for washing the feet, then the king propitiates the destructive power which is in Agni's feet. When they adorn him, then he propitiates by it the destructive power which is in Agni's skin. When they satiate him (with food), then the king propitiates the destructive power which is in Agni's heart. When Agni lives unrestrained (at ease) in the king's premises, then he propitiates the destructive power which is in Agni's organ of generation. Agni, then, if all the destructive powers which are in his body have been propitiated, and he is pleased by the king's wish [530] for sacrificing, conveys him to the heaven-worlds and (grants him) royal dignity, bravery, a kingdom, and subjects over whom he might rule. But should the king not do so, he will be deprived of all these gifts.

## 25.

*(Agni Protects the King who Appoints a House-priest.)*

This Agni Vaiśvanara, who is the Purohita, is possessed of five destructive powers. With them he surrounds the king (for his defence), just

<sup>1</sup> Literally, the bodies of which are appressed.

<sup>2</sup> The king manifests his wish by appointing a Purohita.

<sup>3</sup> They are called *meni*. *Say.* explains *paropadrauakirini krodharupi* *saktir*.

Agni, or his representative, the Purohita, is here treated as a guest.

as the sea surrounds the earth. The empire of such a ruler (*ārya*) will be safe. Neither will he die before the expiration of the full life term (100 years); but live up to his old age, and enjoy the full term apportioned for his life. Nor will he die again (for he is free from being born again as a mortal), if he has a Brāhmaṇa who possesses such a knowledge as his Purohita, and guardian of his empire; for he obtains by means (of his own) royal dignity that (for another, his son), and by means of his bravery that (of another). The subjects of such a king obey him unanimously and undivided.

## 26.

(*The Importance of the Office of a Purohita Proved from Three Verses of a Vedic Hymn*).

To this power of the Purohita, a Rishi alludes in the following verses: *sa id rājā pratijanyāni*, &c. (4, 50, 7). i.e., the king defeated by his prowess and bravery all his adversaries. By *janyāni* are enemies and adversaries to be understood; he conquers them by means of his prowess and bravery. (The other half of this verse is as follows) *Bṛihaspatim yah subhṛitam bibharti*, i. e., "who (the king) supports Bṛihaspati who is well to be supported." For Bṛihaspati is the [531] Purohita of the gods and him follow the Purohitas of the human kings. The words, "who supports Bṛihaspati who is well to be supported," therefore mean, who (what king) supports the Purohita who is well to be supported. By the words (the last quarter of the verse above mentioned) *valgāyati vandate pūrṇabhājam*, i.e., he honours and salutes him who has the precedence of enjoyment (i.e., the Purohita), he recommends his (the Purohita's) distinction.

(In the first half of the following verse), *sa it kṣetti sudhita okasi* etc (4, 50, 8), the idea is expressed, that he (the Purohita) lives in his own premises; the word *okas* means *griha*, i. e., house, and the word *sudhita* is the same as *suhita*, i.e., well-disposed, pleased. (The second half of the verse) *tasmā itā pīnāte viśvaddānīm*, i. e., food grows for him (the king who keeps a Purohita) at all times. *Itā* here means *anna*, i.e., food; such one (such a king) is always possessed of essential juice (for keeping the life again); his subjects bow before him. The subjects (the tribes) form kingdoms; kingdoms by themselves bow before such a king who is preceded (*pīrva eti*) by a Brahma. Thus one calls him (such a Brāhmaṇa) a Purohita.

(The first quarter of the third verse 4, 50, 9 is as follows) *apratīto jayati saṁ dhanāni*, i. e., he (such a king) conquers realms without being

opposed by enemies. By *dhanāni* kingdoms are to be understood ; he conquers them without meeting any opposition. The second quarter of the verse is as follows) *prati janyāni uta yā sajanyā*. By *janyāni* are enemies and adversaries to be understood ; he conquers them without meeting any opposition. (In the third quarter) *avasyare yo varivah karoti*, there is said, " who (what king) not being possessed of any wealth renders service (*varivah*) to a very indigent (Purohita)." (In the last quarter of the verse) *brahmāne rājā tam avanti devāḥ*, i.e., " if the king is [532] for the Brahman (if he support him), then the gods protect him (the king) " he speaks about the Purohita.

## 27.

*The Three Divine Purohitas. Who is Fit for the Office of a Purohita. By Repeating of What Mantra and Performance, of What Ceremony the King has to Engage him.)*

The Brahman who knows the (following) three (divine) Purohitas, as well as the three appointers to this office, should be nominated to such a post. Agni is one of these (three) Purohitas ; his appointer is the earth ; the (other) Purohita is Vāyu, his appointer is the air ; the (third) Purohita is Āditya, his appointer is the sky. Who knows this is (fit for the office of a) Purohita ; but he who does not know it, is unworthy of holding such an office.

That king who appoints a Brāhmaṇa who has this knowledge to be his Purohita and protector of his kingdom, succeeds in making (another) king his friend, and conquers his enemy. The king who does so, obtains by means of (his own) royal dignity that (for another), and by means of (his) bravery that for another (i. e., he defeats him). The subjects of such a king obey him unanimously and undivided.

*(Now Follows the Mantra for Appointing the Purohita).*

" *Bhār, Bhurāḥ, Svar, Om!* I am that one, thou art this one ; thou art this one, I am that one ; I am heaven, thou art the earth ; I am the Śāman, thou art the Rik. Let us both find here our livelihood (support). Save us from great danger (just as was done) in former times ; thou art (my) body, protect mine. All ye many herbs, of a hundred kinds, over which the king Soma rules, grant me (sitting) on this seat, uninterrupted happiness. All ye herbs ruled by [533] Soma the king, which are spread over the earth, grant me (sitting) on this seat, uninterrupted happiness. I cause to sit in the kingdom this goddess of fortune. Thence I look upon

the divine waters (with which the king is washing the feet of the Purohita)."

"By washing his (the Purohita's) right foot, I introduce wealth obtained by sharpness of senses into the kingdom ; by washing his left foot, I make that sharpness of senses increase. I wash, O gods ! the first (right) and second (left) foot for protecting my empire and obtaining safety for it. May the waters which served for washing the feet (of the Purohita) destroy my enemy !"

## 28.

*(Spell to be Spoken and Applied by a King to Kill his Enemies. Who First Communicated it.)*

Now follows the ceremony called, "dying round the Brahma" (*Brahmayaḥ parimara*). All enemies and foes of him who knows this ceremony, die round about him. This Brahma is he who sweeps (in the air, i.e., *Vāyu*). Round him five deities are dying, viz., lightning, rain, moon, sun, fire.

Lightning is absorbed by lightning when it does not rain, and is consequently hidden (to our eyes). They do not perceive such a flash of lightning when it dies, and consequently disappears. When they do not see him (the enemy), he (the king) shall say, "With the death of lightning my enemy shall die, and disappear ! May they never get aware of him !" Instantly, then, they do not perceive him (the enemy), for he will be killed.

The rain when fallen is absorbed by the moon which disappears ; they do not perceive it, when it dies and disappears. Then, when they do not [534] perceive him (the enemy), then he (the king) should say, "With the death of the rain, my enemy die and disappear. May they never get aware of him !" Instantly, then, they do not perceive him (the enemy), for he will be killed.

The moon at the time of the new moon, is absorbed by the sun, &c. When they do not perceive him (the enemy) then (the king) shall say, "With the death of the moon, my enemy shall die, and disappear. May they never get aware of him !" Instantly, then, they do not perceive him (the enemy), for he will be killed.

The sun, when setting, is absorbed by Agni (fire), &c. The king then shall say, "With the death of the sun, my enemy shall die, and disappear !

may they never get aware of him ! " Instantly, then, they do not perceive him (the enemy), for he will be killed.

The fire when extinguishing, is absorbed by Vāyu, &c. The king then shall say, "With the death of the fire, my enemy shall die and disappear. May they never get aware of him ! " Instantly, then, they do not perceive him (the enemy), for he will be killed.

These (five) deities are then born again. The fire is born out of Vāyu (wind). For it is produced by friction practised with (great) force, and restraining the breath.<sup>1</sup> After having seen the fire new born, the king shall say, "May Agni be born, but may my enemy not be born (again); may he go far off ! " Then he goes far off.

Out of fire the sun is born. Having seen him, the king shall say, "May the sun be born, but may my enemy not be born; may he go far off ! " Then he goes far off.

**[535]** From the sun the moon is born. Having seen it, the king shall say, "May the moon be born, but not my enemy, may he be far off ! " Then he goes far off.

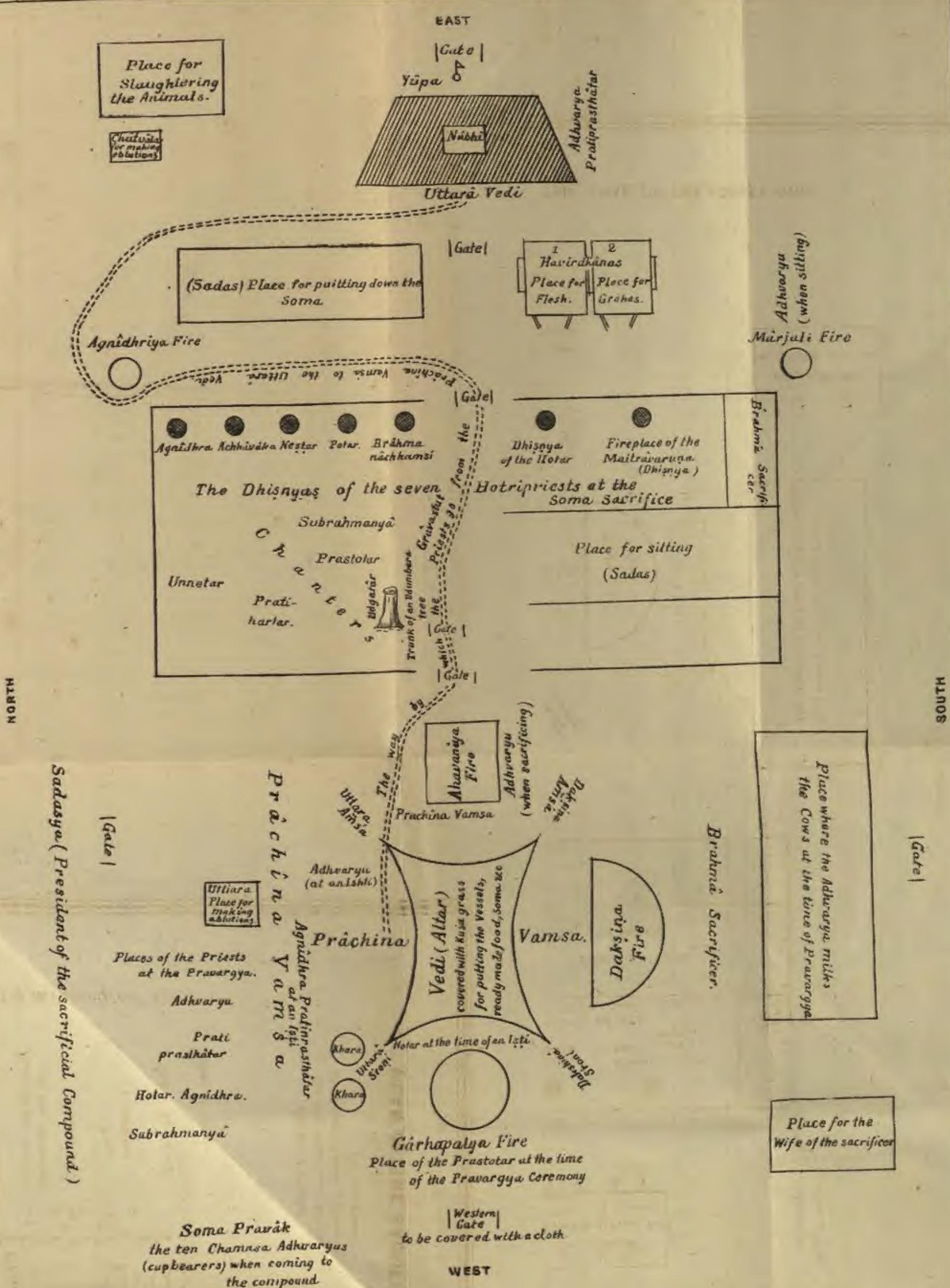
From the moon the rain is born. Having seen it, the king shall say, "May the rain be born, but not my enemy; may he be far off." Then he goes far off.

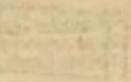
From rain lightning is born. Having seen it, the king shall say, "May lightning be born, but not my enemy; may he be far off. Then he goes far off.

This is the *Brahmanah parimarah* (dying around the Brahma). *Maitreya*, the son of *Kuṣāru*, told it to *Satravān*, the son of *Kirīti*, a king of the *Bharga Gotra*. Five kings (who were his enemies) died round him; thence he attained to greatness.

He who uses this spell, has to observe the following rules: He never shall sit before his enemy has taken his seat. When he believes him to be standing, then he shall stand. He shall not lie down, before also his enemy has done so. When he thinks him sitting, then he shall sit himself. He never shall sleep before his enemy has fallen asleep. When he believes him to be awake, then he shall also be awake. In this way, he puts his enemy down, even if he wears a stone-helmet (is well armed).

<sup>1</sup> The production of fire by means of friction is very fatiguing, as I can assure the reader, from having tried it once with the proper apparatus, used at the sacrifices for this purpose.





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Title— The Sacred books  
of the Hindus

“A book that is shut is but a block”

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